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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 156 MAY 2014

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MEGA MUSIC ISSUE

THE Mobile Beat TOP 200

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MEGA MUSIC ISSUE

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DJ's certainly have an interesting relationship with music. Obviously, the ultimate goal of all disk jockeys is to entertain an audience utilizing music as their primary tool. But different kinds of DJs relate differently to the raw material of their craft.

Club and remix DJs take the music of the moment and strive to make it even more danceable than it might already be, as they play in venues where people have come to dance and party. Practitioners of turntablism use scratching and other techniques that move them into the realm of the musician, with their DJ gear becoming a true instrument of self-expression. Radio DJs (the few that still actually get to choose and spin their own tunes) typically play what people want to hear, albeit with a minimum of direct interaction with listeners.

For mobile DJs, music is the foundation of a complete entertainment experience. Whether it's facilitating the celebration of a wedding reception, entertaining teens at a prom, or pumping up a corporate crowd, the task of the mobile entertainer is to keep the audience engaged and enjoying themselves, and to serve the client by making their event a memorable experience for their particular audience.

With this in mind, it shouldn't be surprising that The Mobile Beat Top 200 list, presented here in its latest yearly installment, is always a quirky mix of the old and the new, of the trite and

the truly moving, of a variety of genres appealing to a variety of audiences. In his intro piece for this year's list, Steve Sharp, encapsulates the nature of the list, and by association, the music mobiles are required to play this way:

"The Mobile Beat Top 200 is either a validation and celebration of multiple generations of family events and parties and the songs that made them 'tick,' or...a list of the most overdone, corny, trite and stale ideas any DJ could be forced to play. In the big picture, it's probably a bit of both."

Mobile DJs have many different ways to deal with this dichotomy. One way many DJs are trying to freshen up their presentation of much-requested (a.k.a. over-played) tracks is by using alternative, "cover" versions of popular songs performed by artists other than the original. Michael Cordeiro shares some great resources for this approach.

In some cases, the bride might be trying to avoid many party standards to save her event from the "overdone, corny, trite and stale" by requesting many other personal favorites. Staci Nichols provides some strategies for dealing with the well-meaning bride who comes in with a "playlist as long as her arm."

These are just a couple of the practical articles contained in this "Mega Music Issue," where we're putting a spotlight on the DJ's stock in trade. But even with so much space devoted to music, we've packed in plenty of other great content too. Enjoy!

– Dan Walsh, Editor-in-Chief



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6 Mixing Dos and Don'ts

MOBILE MIXING RECOMMENDATIONS

By Joe Bunn

Let's face it, we have all heard bad DJs, and when their mixing is bad, it's really bad. I usually call them "DJ Shoesinadryer" because that's what bad mixes sound like to me: just an annoyingly random banging and thudding. To make sure that you aren't that DJ, here are several dos and don'ts that you can incorporate into your show. DO...

...GET ORGANIZED

I remember when I first started using Serato about seven years ago. I went to the Mobile Beat show that February and it was everywhere. When I got back, I bought the Rane SL1 box and a brand new MacBook. I didn't do my first gig using it until almost Christmas. It took me that long to get my library to where I felt comfortable gigging with it. Your library should be so organized that DJing becomes easy for you. Do you have a Mobile Beat Top 200 playlist created? How about the top songs from the '50s, '60s, '70s, and so on? Do you have the BPM listed beside each song so that you can figure out what you might want to play next in your dance sets? You should! You must!

...KNOW YOUR LIMITS

I have had several DJs work for me over the past 15 years who couldn't mix chocolate milk, but they had other skills, such as an incredible voice, or, more importantly, impeccable

customer service. They received tons of great reviews and not one complaint about mixing. The reality of beat mixing is that it's a great skill to have, but isn't mandatory in the mobile DJ world. Reading the crowd and knowing what to play next is so much more important!

...BUILD SETS

You're probably not a big-name, celebrity DJ. Those guys can drop any song, from any decade at any point in the night and people go mental. For the rest of us, it's so important to build sets out of "like" songs.

A game that I got from Mike Walter that's really great, especially if you are a multi-op and training DJs, is to go and get a set of Jenga blocks. On each block, take a Sharpie and write the name of one of the Mobile Beat Top 200 songs. Shuffle them up, dump them on a table, then ask your DJ to build you a couple of sets. You can easily tell if they know what they are doing or not. If you see something like "My Girl", "RESPECT", "Signed, Sealed, Delivered" stacked together, then you know they get it. It's a great tool for you as well. I usually build sets based on BPM or decades.

Now let's talk about a few of the Don'ts:

DON'T FAKE IT

The truth is you can't fake it. Bad mixing is bad mixing any way you cut it. If you aren't good at beat mixing, again, that's OK. You can rely on the volume faders or the crossfader to prevent dead air, or you can even just drop in the right song at the right place. There is really only one way to get better at beat mixing, and that's to practice, and by practice I mean at home, NOT at a gig where someone is paying you top dollar. If you can't get a

friend to listen to your trainwrecks at first, no worries, just record your mix and take it with you to the gym or in your car and listen. You'll be surprised at how much better you'll get with some practice..

BE CAREFUL WITH THE PITCH

One of my rules when mixing is to try not to mess much with the pitch of the song that's playing. For example, if I'm playing something that's 120 BPM live and want to mix into a song that's 125 BPM, I would pull down the 125 to 120 before moving

the fader over. Even though it's a small percentage, and probably nobody could tell, I just don't like messing with the song people are grooving to.

DON'T CUT IT TOO SHORT

One of the biggest advantages DJs have these days is technology. As I mentioned before, Serato completely changed the game. I don't even know if I would still be DJing if I still had to carry around all those records and CDs.

However, if you ever go out to nightclubs, you'll notice that those DJs are burning through songs; I mean they may drop six songs in three minutes. If you are a mobile DJ, which I'm positive most of the readers of this magazine are, then that's not normally what your clientele is going to want (unless maybe you're doing a prom or something). Don't get so hung up on the fact that you have 25,000 songs in your library that you want to get to as many as possible. If you want to dump a song early, maybe mix out at the bridge...but if it's working on the dance floor, let it ride!

These are just a few of my mixing tips for this issue. Next time I'll be giving some MCing tips. **MB**

Joe Bunn is hosting The PhDJ Workshop in Raleigh, NC on Nov. 4th & 5th, 2014. Visit www.phdjworkshop.com for more information.



DJ Joe Bunn has been rocking events for the past 26 years, 15 years full time. Starting with a couple of DJs, he rapidly grew Joe Bunn DJ Company into a multi-op business with 18 DJs, doing 700 events each year. Joe has won numerous industry awards from ISES, NACE and other wedding organizations, as well as countless "Best in Show" bridal show awards. Questions or comments? Email Joe at info@bunndjcompany.com.

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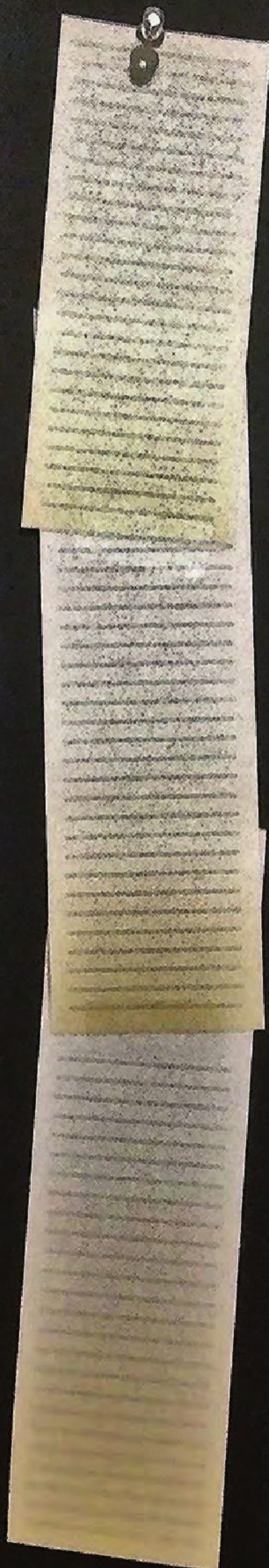
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So the Bride's Playlist Is as Long as Your Arm...

By DJ Staci Nichols

5 WAYS TO GENTLY MINIMIZE EXCESSIVE SONG LISTS



It's hard to fit a lifetime of music into a few hours. Some brides have started putting together a wedding playlist before they even have an engagement ring—they haven't married the groom yet but they're married to that music! Plus, since asking guests to make song requests on their RSVP cards is all the rage, it's not uncommon for DJs to be given 150 requests to fit into the space of 75-100 songs.

STEP 1: UNDERSTAND WHY SHE MADE A PLAYLIST

Even websites like About.com warn brides, "CHEESY GROUP DANCE SONGS: Sure, DJs love these songs...there's absolutely nothing elegant, sophisticated, or hip about them. And they might just send your friends off the dance floor permanently."* Yikes! Brides make lengthy playlists because they do not know if they can trust you—fair enough.

STEP 2: SET THE STAGE

Many brides want to know before they even hire you how you will handle their beloved playlists. Proceed with caution! Begin by explaining to the bride that only about 17 songs can be played in an hour and that most weddings end up having only 1-3 hours of open dancing. Most brides are a bit surprised to realize that there may only be 35 open dance songs at her wedding. This helps her put her playlist in the proper perspective.

STEP 3: INVITE THE BRIDE TO SEND OVER HER PLAYLIST

The worst thing you can do is tell the bride right off the bat, "Your must-plays will be limited to XX number of songs." Even though this may be your expert recommendation, you will be able to make your point without giving her a set limit. Tell the bride, "Let's work together using your preferences and my expertise to shape the playlist." Again, don't mention a suggested limit because, you never know—maybe her list is full of wedding standards.

Invite her to send you her unabridged playlist and go through it. Mark songs that have and have not worked well for you at past weddings. Personally, I will even write next to a particular item, "The song here is a bit too slow for dancing but this other one by the same artist gets great results." After sharing your wedding dance floor knowledge, send the playlist back to her so she can use your expertise to help her prioritize songs. You may have to bounce the list back and forth

a few times until its size is more manageable.

Tip: Rather than having her erase any songs, just ask her to highlight the priority songs. The others can be back-ups. Perhaps you'll need a transition song from a salsa request to an oldies block and you find "La Bamba" on her "B list." Maybe you were thinking Shakira...until you saw this perfect fit that would have otherwise been erased.

STEP 4: PURPOSE

If the bride is stuck on how to downsize her list, ask her, "What is the goal or priority of your reception: to showcase you and your fiancé's musical tastes or to maximize everyone's fun on the dance floor?" Again, the bride may have not thought about the music in that light before.

A few brides will say that showcasing the couple's music is the priority. When this happens, ask her if they plan to dance during the reception. Quite often the answer is no. It seems that those who aren't dancers are still often devout music lovers. If this is the case, suggest that a no-dancing reception be planned. Why throw a dance party if they're not dancers? Guests can be entertained with board games, a magic show, a candy buffet, a photo booth...and great "listening" music.



DJ and Minister Staci Nichols owns Revolution Weddings and Country Wedding DJ in southern California. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, the Gig Masters Wedding Blog, and Brides Without Borders. She is available for DJ consulting with a focus on helping her male counterparts make their websites/services more bride-friendly.

If the bride and groom do plan to dance to their showcased music, ask how they might feel if some of the guests leave early. If they're OK with that, don't forget to suggest they save money by reducing the size of the dance floor—this way it won't look empty with fewer anticipated dancers, and they'll be glad you

saved them some dough!

STEP 5: PLAN B IN CASE SHE STILL FREAKS OUT

If the bride is still hesitant about why you might encourage her to edit down her playlist, explain that quite often \$300 Craigslist DJs will let you dictate 100% of the songs they play because they really don't care if the event is a success—they just want their extra "hobby" money and to call it a night. A professional DJ who genuinely does care about a bride's happiness and the success of her wedding will warn her rather than watch her walk into a giant train wreck. Quote this article if you have to!

Using these steps to navigate a cumbersome wedding playlist, both you and the bride can get your needs met and find the right balance. **MB**

* <http://weddings.about.com/od/weddingmusic/a/donotplaylist>

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A New Way to Play

BREATHE NEW LIFE INTO TIRED TRACKS

By Michael Cordeiro

Is your dinner play list on life support? Would it put elevator riders to sleep? Setting the right mood for an event starts with a great playlist. There will always be standard songs that fit with any event, but more and more often, clients want something "different." The trick is to play old songs in new ways and new songs in cool ways. One way to breathe new life into classic songs is to use different versions, by artists other than the expected one. So where can you find alternate song versions that are great?

Unfortunately all of the mainstream music services disc jockeys use only include content from the current charts. There are thousands of great artists that never hit the hot 100. Finding great alternative versions is easy enough though.

LOCATING UNIQUENESS

Utilize YouTube, Pandora, The Coffee House (Sirius xm) and Spotify, which are loaded with artists that have created great versions of old and new songs. Most of these versions are available for legal download on iTunes or Amazon.

One of the best places to find out about new versions of old tunes is YouTube. Type in the name of any song and add "acoustic" or "remix" to it. Guaranteed someone has covered it. YouTube in particular has launched the careers of many singers, including Justin Bieber and recent remix sensation Sam Tsui, who performed on *American Idol*. Sam Tsui has never had a Top 40 hit but is one of the most followed performers on YouTube.

ARTIST ALTERNATIVES

I want to share some of my favorite artists with you. Their music covers many different genres and styles, so it easy to find a version that is right for the occasion. I almost always have guests ask me "who is that?"

The Piano Guys were founded around 2010. Their YouTube channel has over 345 million views. Their piano and cello arrangements are perfect for ceremony and light cocktail hours. The Piano Guy's version of "A Thousand Years" by Christina Perri is incredible and their latest release of "Let Her Go" by Passenger is worth downloading. You can find out more, and download their music at www.thepianoguys.com.

The Vitamin String Quartet (VSQ) is a San Diego based group with over 100 albums. They are best known for taking Top 40 songs and rearranging them as classical or chamber pieces. I have used their version of "Sweet Child O' Mine" by Guns N' Roses in many ceremonies.

VSQ has covered everyone from Lady Gaga to Lynyrd Skynyrd. Their latest cover of "Royals" by Lorde already has fifty thousand views. Their new album includes tracks covering artists from ranging from Avicii to Lana Del Ray.

One of the biggest internet bands ever, with over one billion views is Boyce Avenue. Founded by three brothers from Florida, they produce original content but are best known for their acoustic covers. Boyce Avenue creates hip, stripped-down versions of Top 40 songs. They release new tracks almost weekly. A few of their covers worth downloading are "Dynamite," "I Want You Back," "Call Me Maybe," "We Found Love," and "One/Let It Be." Visit their site at boyceavenue.com.

Another huge internet artist is Tyler Ward. He was listed as number five on *Billboard's* Top 100 Uncharted. Tyler covers a wide variety of pop music. Some of his best covers are "Moves Like Jagger," "Thriftshop," "Good Life," "We Can't Stop" and "I Knew You Were Trouble." You can visit his page at tylerwardmusic.com

A few other great artists to check out: Jess Moskaluke's versions of "Cruise," "Starships" and "If I Die Young" are incredible; Noah's (only1noah) cover of "Sexy and I Know It" has over 20 million views; and one more new artist worth checking out is Madilyn Bailey, whose cover of "Thriftshop" is definitely fun and appropriate for any event.

I would need another ten pages to share all the great artists and cool remixes I have found. It is impossible to keep up with the hundreds of new artists posting videos and music clips each week. Start building a database now and challenge yourself to find new ways to play the same song. Expand your music library and keep the music fresh for your guests. **MB**

Serving New England from his base in Rhode Island, Michael Cordeiro's M.C. Music Productions is a multiple-award-winning, wedding focused entertainment company.



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The Grand Finale

THE REST IS UP TO YOU!

By Rob Johnson

Thank you for reading my final article on MidWeek Money. It has been my goal to throw out some ideas to help you expand your bottom line. I feel like I have shared everything I can on this subject and it is time to move on. I appreciate the nice comments I have received from readers over the years. My entire goal was to help you make more money. There is a chance I will be back writing on other topics at a later date but for now I am going to take a break and give you a break from reading my ramblings.

I want to recap one of the most important topics I discussed in one of my first articles. To me it sums up the whole MidWeek Money concept. It's that perennial question: Are you "just a DJ?"

Webster defines a disc jockey this way:

Main Entry: disc jockey. Variant(s): or disk jockey. Function: noun. Date: 1941: an announcer of a radio show of popular recorded music; also: one who plays recorded music for dancing at a nightclub or party.

A lot has changed since 1941. The term disc jockey or DJ is used rather loosely to describe those of us who make a living

providing fun and music to our clients. I recently had a discussion with a respected colleague as to who is or isn't a DJ. He talked about beat mixing and other qualities that he feels make a DJ. I described all the things I do: playing music, being master of ceremonies, leading interactive games, hosting mobile game shows, photo booths, karaoke, being a comedy hypnotist, and more. We are both considered DJs but we have very different roles and functions.

I also find it funny (and somewhat irritating) when people ask me if I am "just a DJ." What does that mean? "Just"? I am proud to be a DJ. I am proud to entertain people and have fun for a career. I am proud to make a living doing something I love. I am not "just a DJ." I am an entertainer.

I do not have data to support my next statement. However, I am using my 20 years of experience in the mobile entertainment business to make the observation: Most of us are not "just DJs." I would bet that both part-time and full-time DJs have expanded outside the box of "playing recorded music for dancing at a nightclub or party."

Karaoke became popular in the late 1980s and now game shows and trivia parties have become the hot items. There are lots of places you can perform these types of events during the week to augment your weekend weddings and other traditional DJ events. I have been performing game shows and interactive games for over 14 years and it has been huge for my bottom line. Schools, nursing homes, bars and nightclubs, churches and most corporate events are great sources of MidWeek Money. Prices have dropped on game show systems, making it very affordable to get into. If you have the right personality it can be a great revenue generator. DigiGames now has wireless buzzer systems as low as \$500. You can even use your audience's cell phones to act as a buzzer system with QandATime.

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Photo booths seem to be staying a really hot item as well. I rented mine for \$1000 to a bride and groom whose "DJ" was their best man with an iPod. I couldn't believe it. My attendant said the dance was horrible...but everybody loved the photo booth. I don't like the fact that the couple valued their "DJ" so low a priority, but I was able to make a nice amount of money from them regardless. I learned a few years ago that my EGO does not pay the bills. When I accepted the fact that some people just didn't get the value of a great DJ, I found other ways to make money off of them. For me it's all about the bottom line.

I guess for me it comes down to diversification. I have added and expanded my company to be able to take care of my family. I have a certain lifestyle that I want. I have worked very hard to find the right options for myself. If you can do that, while doing something you love, you will be successful and happy.

Thank you for taking the time to read my ramblings over the last 5 years. If I have given you one little nugget to help you increase your bottom line, I am happy! **MB**

Although we wish Rob well as he turns his focus to other endeavors, we remind you to keep looking for great ways to obtain MidWeek Money in this space, from a variety of authors! -Ed.



Rob Johnson has hosted trivia parties and game shows for over 14 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. He has also presented his

"MIDWEEK MONEY" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA and ADJA. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com. He is also available for personal consultation and can perform at large events for or with you.

EXTREME BINGO

SOFTWARE

EXTREME FUN
EXTREME INCOME
EXTREME BINGO

CLASSIC TUNES				
THE BUSBY AND THE MASTER - SPRING THE MOOD	SHANIA TWAIN - HAVIN' A PARTY	BRITTANY SPEARS - TOXIC	LIL JON - GET LOW	USHER - YEAH
DIAMOND RIO - ONE MORE DAY	GEORGIA SATELLITES - CHANGE IN MY POCKET	HOUND DOG	UNCHAINED MELODY	RIGHT THUR
FRANKIE CARLE - MISSOURI WALTZ	U GOT IT BAD - USHER	VAN MORRISON - BROWN EYED GIRL	PLEASE REMEMBER ME - TIM MCGRAW	HEY BABY - NO DOUBT W/BOUNTY KILLER
PAINTED - SOFT ELL	ANGEL - SHAGGY	50 CENT - CANDY SHOP (EDITED VERSION)	JAMES BROWN - I FEEL GOOD	KISS - I WANNA ROCK - CLARENCE
Y EYE USE - TOWN	SHOUT - OTIS DAY	COWBOY JUNKIES - RIVER WALTZ	WHENEVER, WHEREEVER - SHAKIRA	STROKIN' - BOB SEGER - OLD TIME
CLASSIC TUNES				
IN DA CLUB - 50 CENT	ALISON KRAUSE - WHEN YOU SAY NOTHING AT ALL	BEE GEES - STAYIN' ALIVE	PAT BENETAR - HIT ME WITH YOUR BEST SHOT	THE DAY THE MUSIC DIED
DJ OTZI - HEY BABY	GWEN STEFANI - IF I WAS A RICH GIRL	NEIL DIAMOND -	QUAD CITY DJ'S - COME ON RIDE IT	
LOS DEL RIO - MACARINA	TRAVIS TRITT - BEST OF INTENTIONS	CHEAP TRICK - I WANT YOU TO WANT ME	NELLY - HOT IN HERE	LOST DEL RIO - MACARINA
EVANESCEN CE - MY IMMORTAL	VILLAGE PEOPLE - YMCA	COWBOY JUNKIES - RIVER WALTZ	YING YANG TWIN - SALT SHAKER	AMAZED - LONESTAR
JAMES BROWN - I FEEL GOOD	52 TAINTED LOVE - SOFT CELL	SIMON AND GARFUNKLE - CECILIA	GWEN STEFANI - IF I WAS A RICH GIRL	HOUSE OF PAIN - JUMP
CLASSIC TUNES				
HARD DAY'S NIGHT - BEATLES	THE WAY YOU LOOK TONIGHT - FRANK SINATRA	UNBELIEVAB LE - EMF	AMAZED - LONESTAR	CHUCK BERRY -
REDNEX - COTTON EYED JOE	BEATLES TWIST AND SHOUT	LOS DEL RIO - MACARINA	RICK JINGFIE JESSY'S GIRL	NO DOUBT - HELLO GOOD (KEEP ON DANCING)
RIGHT THUR - CHINGY	JOAN JET LOVE RO AND R	NEIL DIAMOND - SWEET CAROLINE	MAGIC STICK - 50 CENT	I WILL SURVIVE -
CLASSIC TUNES				
POUR SOME SUGAR ON ME - DEF LEOPARD	B-52'S - LOVE SHACK	TRAVIS TRITT - BEST OF INTENTIONS	U GOT IT BAD - USHER	HOUND DOG - ELVIS
SHOUT - OTIS DAY	BLUE SUEDE SHOES - ELVIS	NO DOUBT - HELLO GOOD (KEEP ON DANCING)	JOHN DENVER - THANK GOD I'M A COUNTRY BOY	SIR MIX A LOT - BABY GOT BACK (I LIKE BIG BUTTS)
NELLY - HOT IN HERE	STROKIN' - CLARENCE CARTER	RIGHT THUR - CHINGY	ABBA - DANCING QUEEN	ELECTRIC BOOGIE (SLIDE)... MARCIA GRIFFITHS
THE WAY YOU LOOK TONIGHT - FRANK SINATRA	MC HAMMER - CAN'T TOUCH THIS	COWBOY JUNKIES - RIVER WALTZ	CIARA - GOODIES	
WITHOUT ME - EMINEM	COWBOY - KID ROCK	VAN MORRISON - BROWN EYED GIRL	PAT BENETAR - HIT ME WITH YOUR BEST SHOT	MIAMI - WILL SMITH

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Music should be one of the most vibrant things in our lives. It celebrates our joys, calms our fears, gives us a sense of peace, or reflects our angsts, usually in neat little four-minute packages. Active music listening, where "the music of your life" seems to happen for most people is between the ages of 14-16 through the early 20s. Which means: No matter how horrible you may think today's music is, someday this will be the "golden era" of music for someone else. Many DJs are exceptions to the ages of active listening to music, as many are more apt to stay in touch with this musical connection in their lives. At the very least, and regardless of their personal tastes, good DJs recognize the potential deep connection people have with music, and how to harness it.

Mike Weider of Ultimate Sounds in New Jersey reminds us that time marches forward, and if you've been in the business long enough, there may be songs you used to play as "oldies" that simply don't get asked about anymore. "For the most part big band is just about gone from a wedding and Elvis would be next." Jim Cerone, of The Perfect Host DJ from Indianapolis, Indiana adds "As DJs, we tend to overthink things. We sometimes try too hard to show how hip or clever we are. My background in radio taught me that most people want to hear songs they know by heart."

Sometimes the most effective and brilliant ideas are the simplest when breeding familiarity and hit status. Jim points to "Happy" by Pharrell Williams as a great example of this.

DON'T LEAN TOO HEAVILY ON THE LIST

The Mobile Beat Top 200 is either a validation and celebration of multiple generations of family events and parties and the songs that made them "tick," or...a list of the most overdone,

corny, trite and stale ideas any DJ could be forced to play. In the big picture, it's probably a bit of both. (This idea is borne out by the extensive and perennial overlap between the big "Most Requested" list and the "Do Not Play" list.)

As with all things DJ, it's not only WHAT; it's WHY, and HOW that matters. A list is only the WHAT. While I love lists like this, they are best used as a starting point, not an ending point. A list or a spreadsheet is just data—dry, boring data. Technology and the absolute avalanche of information available in the age we live in (some of which you're holding right now) should never be an excuse to get lazy about music programming. The best chefs don't follow a recipe they found on the internet, they CREATE, even if what they create is *based* on a recipe easily found online. Look for the new experiences, the new music that speaks to you and those you interact with, and the ways you can inspire your audiences with everything you do, including your presentation and choices with music.

Let's talk about trends, both in the music itself and the technology surrounding how people interact with it, and how it's relevant to DJs... but first: a look at DJs as a group, or maybe a couple of groups.

BLURRED LINES

No, not the song (but of course that's on the list!). What is a club DJ and what is a mobile DJ? In the DJ world, club DJs have almost always had a greater status and public image as compared to mobile DJs, which is ironic, as mobile DJs as a group command higher rates, with the justification that mobile DJs bring EVERYTHING, while club DJs bring their music and/or laptop only. But there are also plenty of club DJs who would be more than happy to spin at your wedding and give it more of that "club" feel (maybe you two met at the club that DJ was spinning at), and mobile DJs going back to clubs.

Add to this the "new" catch-phrase in clubs: "open format." It means the DJ doesn't play just hip-hop, or just EDM; they might play some of each, and/or classic rock, and/or country. The way I see it, "open format" is another name for mobile DJ, as mobiles

The Top 20

the Music Industry

PERSPECTIVE
INDUSTRY

By Steve Sharp

EDM DILEMMA?

Nick James Hahn, a Florida club DJ who is also director of marketing and distribution for Promo Only, doesn't share my fear that EDM will stagnate and die, and also sees creative hope in the expansion market of retail stores. High-end stores market a "lifestyle," which is a big part of their branding. More and more, these stores are using events with DJs to lure shoppers. The DJs are encouraged to, and sometimes selected based on their ability to, play up-and-coming music NOT heard on the radio that reflects favorably on the brand. Nick has played Nu Disco / Indie / Nu Funk and Deep House at some of these events—and has been asked for more business cards at these events than any others he's played for.

Country music seems to be very healthy and on the rise, with continued reinvention. What you can hear now is not "your dad's country music". The current crop of country artists seem to be about as interested in partying, drinking, debauchery and sometimes swearing as the dance and rap acts are, so that means DJs now also need to be careful to monitor the lyrical content of country songs, which used to be far less edgy.

Radio, record labels, and DJs all scrambled to get ahold of it when it seemingly appeared out of nowhere, as a "must-have." In order to be a well-prepared DJ now, you can no longer simply rely on radio-based charts alone. The iTunes chart, for example, is based solely on sales via iTunes. Sometimes songs are selling there that have little to no radio play (yet). Yet someone is buying those songs, in large numbers. It would be in a DJ's best interest to at least know about them, if not already have them ready to play. **MB**

Obtaining Your Tunes

I'll cosign something else Jim Cerone reminded me of, which is also a part of how technology has changed things for DJs. "Buy your music legally. It's fast, it's cheap and it's easier than ever before. Hey, I used to drive to six record stores searching for that one song the bride had to have and then spending \$18 for that one CD. Paying 99 cents for a song and downloading it instantly? The cost of doing business doesn't get much lower!"

THE Mobile Beat TOP 200

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TOP 200 MOST REQUESTED SONGS

SONG	ARTIST
1 DON'T STOP BELIEVIN'	JOURNEY
2 CUPID SHUFFLE	CUPID
3 I GOTTA FEELING	BLACK EYED PEAS
4 LIVIN' ON A PRAYER	BON JOVI
5 YOU SHOOK ME ALL NIGHT LONG	AC/DC
6 SEXY AND I KNOW IT	LMFAO
7 BROWN EYED GIRL	VAN MORRISON
8 GANGNAM STYLE	PSY
9 CHA CHA SLIDE	DJ CASPER
10 LOVE SHACK	B-52'S
11 SWEET CAROLINE	NEIL DIAMOND
12 WOBBLE	V.I.C.
13 SINGLE LADIES (PUT A RING ON IT)	BEYONCE
14 TWIST AND SHOUT	THE BEATLES
15 POUR SOME SUGAR ON ME	DEF LEPPARD
16 YEAH	USHER F/ LUDACRIS & LIL' JON
17 MOVES LIKE JAGGER	MAROON 5 F/ CHRISTINA AGUILERA
18 THRIFT SHOP	MACKLEMORE & RYAN LEWIS F/ WANZ
19 BILLIE JEAN	MICHAEL JACKSON
20 CALL ME MAYBE	CARLY RAE JEPSEN
21 WE FOUND LOVE	RIHANNA F/ CALVIN HARRIS
22 RAISE YOUR GLASS	PINK
23 HEY YA!	OUTKAST
24 SHOUT	ISLEY BROTHERS
25 MARRY YOU	BRUNO MARS
26 BABY GOT BACK	SIR MIX-A-LOT
27 SWEET HOME ALABAMA	LYNYRD SKYNYRD
28 PARTY ROCK ANTHEM	LMFAO F/ LAUREN BENNETT & GOON ROCK
29 SEXYBACK	JUSTIN TIMBERLAKE
30 FRIENDS IN LOW PLACES	GARTH BROOKS
31 HO HEY	THE LUMINEERS
32 GET LUCKY	DAFT PUNK F/ PHARRELL WILLIAMS
33 THE WAY YOU LOOK TONIGHT	FRANK SINATRA
34 JUST DANCE	LADY GAGA F/ COLBY O'DONIS
35 WE ARE FAMILY	SISTER SLEDGE
36 WONDERFUL TONIGHT	ERIC CLAPTON
37 MY GIRL	THE TEMPTATIONS
38 FOOTLOOSE	KENNY LOGGINS
39 MARRY ME	TRAIN

40 CELEBRATION	KOOL & THE GANG
41 COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
42 BLURRED LINES	ROBIN THICKE F/ PHARRELL & T.I.
43 OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
44 AT LAST	ETTA JAMES
45 ICE ICE BABY	VANILLA ICE
46 I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON
47 DYNAMITE	TAIO CRUZ
48 THRILLER	MICHAEL JACKSON
49 DANCING QUEEN	ABBA
50 GIVE ME EVERYTHING	PITBULL F/ NE-YO, AFROJACK & NAYER
51 DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
52 P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
53 CHICKEN FRIED	ZAC BROWN BAND
54 BUILD ME UP BUTTERCUP	THE FOUNDATIONS
55 GOOD FEELING	FLO RIDA
56 CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
57 JUMP AROUND	HOUSE OF PAIN
58 BRICK HOUSE	COMMODORES
59 GOD GAVE ME YOU	BLAKE SHELTON
60 JUST THE WAY YOU ARE	BRUNO MARS
61 CAN'T HOLD US	MACKLEMORE & RYAN LEWIS F/ RAY DALTON
62 PLAY THAT FUNKY MUSIC	WILD CHERRY
63 SHOTS	LMFAO F/ LIL JON
64 FOREVER	CHRIS BROWN
65 SEPTEMBER	EARTH, WIND & FIRE
66 WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
67 WE ARE YOUNG	FUN. F/ JANELLE MONAE
68 SUMMER OF '69	BRYAN ADAMS
69 COTTON EYE JOE	REDNEX
70 THIS IS HOW WE DO IT	MONTELL JORDAN
71 ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
72 SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
73 I'M YOURS	JASON MRAZ
74 Y.M.C.A.	VILLAGE PEOPLE
75 UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
76 FIREWORK	KATY PERRY
77 LOW	FLO RIDA F/ T-PAIN
78 STAYIN' ALIVE	BEE GEES
79 THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
80 PARTY IN THE U.S.A.	MILEY CYRUS
81 I DON'T WANT TO MISS A THING	AEROSMITH
82 COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS

	SONG	ARTIST
83	DON'T STOP THE MUSIC	RIHANNA
84	SCREAM & SHOUT	WILL.I.AM F/ BRITNEY SPEARS
85	PUSH IT	SALT-N-PEPA
86	I WILL WAIT	MUMFORD & SONS
87	ON THE FLOOR	JENNIFER LOPEZ F/ PITBULL
88	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
89	A THOUSAND YEARS	CHRISTINA PERRI
90	LOCKED OUT OF HEAVEN	BRUNO MARS
91	WILD ONES	FLO RIDA F/ SIA
92	FEEL SO CLOSE	CALVIN HARRIS
93	STARSHIPS	NICKI MINAJ
94	AMAZED	LONESTAR
95	I LOVE IT	ICONA POP F/ CHARLI XCX
96	JESSIE'S GIRL	RICK SPRINGFIELD
97	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
98	CRAZY LITTLE THING CALLED LOVE	QUEEN
99	CLUB CAN'T HANDLE ME	FLO RIDA F/ DAVID GUETTA
100	I WON'T GIVE UP	JASON MRAZ
101	WANTED	HUNTER HAYES
102	OMG	USHER F/ WILL.I.AM
103	HOT IN HERRE	NELLY
104	LET'S GET IT STARTED	BLACK EYED PEAS
105	TREASURE	BRUNO MARS
106	FEEL THIS MOMENT	PITBULL F/ CHRISTINA AGUILERA
107	BEAT IT	MICHAEL JACKSON
108	SUIT & TIE	JUSTIN TIMBERLAKE F/ JAY-Z
109	CRAZY IN LOVE	BEYONCE F/ JAY-Z
110	CRUISE	FLORIDA-GEORGIA LINE F/ NELLY
111	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
112	THE TWIST	CHUBBY CHECKER
113	FAITHFULLY	JOURNEY
114	POKER FACE	LADY GAGA
115	BLESS THE BROKEN ROAD	RASCAL FLATTS
116	EVERYTHING	MICHAEL BUBLE
117	LUCKY	JASON MRAZ & COLBIE CAILLAT
118	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
119	BUST A MOVE	YOUNG M.C.
120	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
121	LET'S STAY TOGETHER	AL GREEN
122	FLY ME TO THE MOON	FRANK SINATRA
123	U CAN'T TOUCH THIS	M.C. HAMMER
124	SOME NIGHTS	FUN.
125	BETTER TOGETHER	JACK JOHNSON
126	SWEET CHILD O' MINE	GUNS N' ROSES
127	WAGON WHEEL	OLD CROW MEDICINE SHOW
128	BOOM BOOM POW	BLACK EYED PEAS
129	DJ GOT US FALLIN' IN LOVE	USHER
130	STAND BY ME	BEN E. KING

131	MIRRORS	JUSTIN TIMBERLAKE
132	ONE MORE TIME	DAFT PUNK
133	TITANIUM	DAVID GUETTA F/ SIA
134	IN DA CLUB	50 CENT
135	MACARENA	LOS DEL RIO
136	MAKE YOU FEEL MY LOVE	ADELE
137	COME AWAY WITH ME	NORAH JONES
138	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
139	RED SOLO CUP	TOBY KEITH
140	ALL SUMMER LONG	KID ROCK
141	TIK TOK	KE\$HA
142	SHE'S EVERYTHING	BRAD PAISLEY
143	HONEY BEE	BLAKE SHELTON
144	LIKE A PRAYER	MADONNA
145	SUPER BASS	NICKI MINAJ
146	GETTIN' JIGGY WIT IT	WILL SMITH
147	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
148	ONLY GIRL (IN THE WORLD)	RIHANNA
149	WHAT I LIKE ABOUT YOU	ROMANTICS
150	RIGHT ROUND	FLO RIDA F/ KE\$HA
151	ABC	THE JACKSON 5
152	GET THE PARTY STARTED	PINK
153	THE TIME (DIRTY BIT)	BLACK EYED PEAS
154	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
155	GOLD DIGGER	KANYE WEST F/ JAMIE FOXX
156	ALL YOU NEED IS LOVE	THE BEATLES
157	ALL MY LIFE	K-CI & JOJO
158	WANNABE	SPICE GIRLS
159	GLAD YOU CAME	WANTED
160	I WANT YOU TO WANT ME	CHEAP TRICK
161	KISS	PRINCE
162	DON'T STOP THE PARTY	PITBULL F/ TJR
163	IT'S YOUR LOVE	TIM MCGRAW W/ FAITH HILL
164	EMPIRE STATE OF MIND	JAY-Z F/ ALICIA KEYS
165	MY WISH	RASCAL FLATTS
166	STUCK LIKE GLUE	SUGARLAND
167	ROLLING IN THE DEEP	ADELE
168	BOHEMIAN RHAPSODY	QUEEN
169	RED RED WINE	UB40
170	TAKE ON ME	A-HA
171	MY BEST FRIEND	TIM MCGRAW
172	RESPECT	ARETHA FRANKLIN
173	THEN	BRAD PAISLEY
174	SEX ON FIRE	KINGS OF LEON
175	WAKE ME UP!	AVICII
176	LET'S GET IT ON	MARVIN GAYE
177	RING OF FIRE	JOHNNY CASH
178	YOU ARE THE BEST THING	RAY LAMONTAGNE
179	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN

	SONG	ARTIST
180	WHITE WEDDING	BILLY IDOL
181	PUMPED UP KICKS	FOSTER THE PEOPLE
182	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
183	THE HUMPTY DANCE	DIGITAL UNDERGROUND
184	YOU AND ME	LIFEHOUSE
185	BOTTOMS UP	TREY SONGZ F/ NICKI MINAJ
186	WALK THIS WAY	AEROSMITH
187	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
188	YEAH 3X	CHRIS BROWN
189	RUNAROUND SUE	DION
190	CHICKEN DANCE	SORTA CRACKERS BAND
191	AIN'T TOO PROUD TO BEG	THE TEMPTATIONS
192	ANOTHER ONE BITES THE DUST	QUEEN
193	WHISTLE	FLO RIDA
194	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	THE FOUR TOPS
195	SWEET NOTHING	CALVIN HARRIS F/ FLORENCE WELSH
196	WE CAN'T STOP	MILEY CYRUS
197	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
198	BAD ROMANCE	LADY GAGA
199	LET'S TWIST AGAIN	CHUBBY CHECKER
200	I NEED YOUR LOVE	CALVIN HARRIS F/ ELLIE GOULDING

DJ INTELLIGENCE® TOP 50 MOST REQUESTED "DO NOT PLAY" SONGS		
1	CHICKEN DANCE	SORTA CRACKERS BAND
2	MACARENA	LOS DEL RIO
3	GANGNAM STYLE	PSY
4	Y.M.C.A.	VILLAGE PEOPLE
5	CHA CHA SLIDE	DJ CASPER
6	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
7	COTTON EYE JOE	REDNEX
8	WE ARE FAMILY	SISTER SLEDGE
9	LOVE SHACK	B-52'S
10	CELEBRATION	KOOL & THE GANG
11	CUPID SHUFFLE	CUPID
12	CALL ME MAYBE	CARLY RAE JEPSEN
13	BABY GOT BACK	SIR MIX-A-LOT
14	ELECTRIC SLIDE (SHALL WE DANCE) '92	GRANDMASTER SLICE
15	I GOTTA FEELING	BLACK EYED PEAS
16	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
17	SEXY AND I KNOW IT	LMFAO
18	HOKEY POKEY	RAY ANTHONY
19	DANCING QUEEN	ABBA
20	DON'T STOP BELIEVIN'	JOURNEY
21	RED SOLO CUP	TOBY KEITH
22	BRICK HOUSE	COMMODORES
23	ICE ICE BABY	VANILLA ICE
24	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH

25	PARTY IN THE U.S.A.	MILEY CYRUS
26	MOVES LIKE JAGGER	MAROON 5 F/ CHRISTINA AGUILERA
27	SHOTS	LMFAO F/ LIL JON
28	WOBBLE	V.I.C.
29	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
30	BOYFRIEND	JUSTIN BIEBER
31	STAYIN' ALIVE	BEE GEES
32	POUR SOME SUGAR ON ME	DEF LEPPARD
33	FRIENDS IN LOW PLACES	GARTH BROOKS
34	HOT IN HERRE	NELLY
35	LIVIN' ON A PRAYER	BON JOVI
36	PLAY THAT FUNKY MUSIC	WILD CHERRY
37	SWEET HOME ALABAMA	LYNYRD SKYNYRD
38	I DON'T WANT TO MISS A THING	AEROSMITH
39	THE HUMPTY DANCE	DIGITAL UNDERGROUND
40	YOU SHOOK ME ALL NIGHT LONG	AC/DC
41	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
42	SHOUT	ISLEY BROTHERS
43	THRIFT SHOP	MACKLEMORE & RYAN LEWIS F/ WANZ
44	SWEET CAROLINE	NEIL DIAMOND
45	WHO LET THE DOGS OUT	BAHA MEN
46	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
47	POKER FACE	LADY GAGA
48	JUMP AROUND	HOUSE OF PAIN
49	LET'S GET IT STARTED	BLACK EYED PEAS
50	MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA

DJ INTELLIGENCE® TOP 40 SONGS OF THE 2010s		
1	SEXY AND I KNOW IT	LMFAO
2	GANGNAM STYLE	PSY
3	THRIFT SHOP	MACKLEMORE & RYAN LEWIS F/ WANZ
4	MOVES LIKE JAGGER	MAROON 5 F/ CHRISTINA AGUILERA
5	CALL ME MAYBE	CARLY RAE JEPSEN
6	WE FOUND LOVE	RIHANNA F/ CALVIN HARRIS
7	MARRY YOU	BRUNO MARS
8	PARTY ROCK ANTHEM	LMFAO F/ LAUREN BENNETT & GOON ROCK
9	RAISE YOUR GLASS	PINK
10	GET LUCKY	DAFT PUNK F/ PHARRELL WILLIAMS
11	HO HEY	THE LUMINEERS
12	BLURRED LINES	ROBIN THICKE F/ PHARRELL & T.I.
13	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
14	DYNAMITE	TAIO CRUZ
15	MARRY ME	TRAIN
16	GIVE ME EVERYTHING	PITBULL F/ NE-YO, AFROJACK & NAYER
17	GOD GAVE ME YOU	BLAKE SHELTON
18	JUST THE WAY YOU ARE	BRUNO MARS
19	CAN'T HOLD US	MACKLEMORE & RYAN LEWIS F/ RAY DALTON
20	SHOTS	LMFAO F/ LIL JON

	SONG	ARTIST
21	GOOD FEELING	FLO RIDA
22	WE ARE YOUNG	FUN. F/ JANELLE MONAE
23	FIREWORK	KATY PERRY
24	SCREAM & SHOUT	WILL.I.AM F/ BRITNEY SPEARS
25	ON THE FLOOR	JENNIFER LOPEZ F/ PITBULL
26	LOCKED OUT OF HEAVEN	BRUNO MARS
27	A THOUSAND YEARS	CHRISTINA PERRI
28	I LOVE IT	ICONA POP F/ CHARLI XCX
29	FEEL SO CLOSE	CALVIN HARRIS
30	STARSHIPS	NICKI MINAJ
31	WILD ONES	FLO RIDA F/ SIA
32	WANTED	HUNTER HAYES
33	I WON'T GIVE UP	JASON MRAZ
34	I WILL WAIT	MUMFORD & SONS
35	CLUB CAN'T HANDLE ME	FLO RIDA F/ DAVID GUETTA
36	TREASURE	BRUNO MARS
37	OMG	USHER F/ WILL.I.AM
38	TEACH ME HOW TO DOUGIE	CALIFORNIA SWAG DISTRICT
39	FEEL THIS MOMENT	PITBULL F/ CHRISTINA AGUILERA
40	SUIT & TIE	JUSTIN TIMBERLAKE F/ JAY-Z

DJ INTELLIGENCE® TOP 30 SONGS OF THE 2000s		
1	CUPID SHUFFLE	CUPID
2	I GOTTA FEELING	BLACK EYED PEAS
3	CHA CHA SLIDE	DJ CASPER
4	WOBBLE	V.I.C.
5	YEAH	USHER F/ LUDACRIS & LIL' JON
6	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
7	HEY YA!	OUTKAST
8	SEXYBACK	JUSTIN TIMBERLAKE
9	JUST DANCE	LADY GAGA F/ COLBY O'DONIS
10	CHICKEN FRIED	ZAC BROWN BAND
11	FOREVER	CHRIS BROWN
12	I'M YOURS	JASON MRAZ
13	PARTY IN THE U.S.A.	MILEY CYRUS
14	LOW	FLO RIDA F/ T-PAIN
15	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
16	DON'T STOP THE MUSIC	RIHANNA
17	HOT IN HERRE	NELLY
18	CRAZY IN LOVE	BEYONCE F/ JAY-Z
19	EVERYTHING	MICHAEL BUBLE
20	LUCKY	JASON MRAZ & COLBIE CAILLAT
21	LET'S GET IT STARTED	BLACK EYED PEAS
22	BETTER TOGETHER	JACK JOHNSON
23	BLESS THE BROKEN ROAD	RASCAL FLATTS
24	POKER FACE	LADY GAGA
25	BOOM BOOM POW	BLACK EYED PEAS

26	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
27	COME AWAY WITH ME	NORAH JONES
28	SHE'S EVERYTHING	BRAD PAISLEY
29	IN DA CLUB	50 CENT
30	RIGHT ROUND	FLO RIDA F/ KEI\$HA

DJ INTELLIGENCE® TOP 30 SONGS OF THE 1990s		
1	BABY GOT BACK	SIR MIX-A-LOT
2	FRIENDS IN LOW PLACES	GARTH BROOKS
3	ICE ICE BABY	VANILLA ICE
4	THIS IS HOW WE DO IT	MONTELL JORDAN
5	COTTON EYE JOE	REDNEX
6	JUMP AROUND	HOUSE OF PAIN
7	I DON'T WANT TO MISS A THING	AEROSMITH
8	AMAZED	LONESTAR
9	U CAN'T TOUCH THIS	M.C. HAMMER
10	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
11	GETTIN' JIGGY WIT IT	WILL SMITH
12	MACARENA	LOS DEL RIO
13	IT'S YOUR LOVE	TIM MCGRAW W/ FAITH HILL
14	ALL MY LIFE	K-CI & JOJO
15	MY BEST FRIEND	TIM MCGRAW
16	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
17	WANNABE	SPICE GIRLS
18	THE HUMPTY DANCE	DIGITAL UNDERGROUND
19	POISON	BELL BIV DEVOE
20	NO DIGGITY	BLACKSTREET F/ DR. DRE
21	I'M GONNA BE (500 MILES)	PROCLAIMERS
22	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS
23	SUAVEMENTE	ELVIS CRESPO
24	CALIFORNIA LOVE	2PAC F/ DR. DRE & ROGER TROUTMAN
25	HYPNOTIZE	NOTORIOUS B.I.G.
26	I CROSS MY HEART	GEORGE STRAIT
27	JUMP ON IT	SIR MIX-A-LOT
28	TOOTSEE ROLL	69 BOYZ
29	MAMBO NO. 5 (A LITTLE BIT OF...)	LOU BEGA
30	I'LL BE	EDWIN MCCAIN

DJ INTELLIGENCE® TOP 30 SONGS OF THE 1980s		
1	DON'T STOP BELIEVIN'	JOURNEY
2	LIVIN' ON A PRAYER	BON JOVI
3	YOU SHOOK ME ALL NIGHT LONG	AC/DC
4	LOVE SHACK	B-52'S
5	BILLIE JEAN	MICHAEL JACKSON
6	POUR SOME SUGAR ON ME	DEF LEPPARD
7	FOOTLOOSE	KENNY LOGGINS
8	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON

	SONG	ARTIST
9	CELEBRATION	KOOL & THE GANG
10	THRILLER	MICHAEL JACKSON
11	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
12	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
13	SUMMER OF '69	BRYAN ADAMS
14	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
15	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
16	PUSH IT	SALT-N-PEPA
17	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
18	JESSIE'S GIRL	RICK SPRINGFIELD
19	BEAT IT	MICHAEL JACKSON
20	CRAZY LITTLE THING CALLED LOVE	QUEEN
21	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
22	BUST A MOVE	YOUNG M.C.
23	FAITHFULLY	JOURNEY
24	SWEET CHILD O' MINE	GUNS N' ROSES
25	WHAT I LIKE ABOUT YOU	ROMANTICS
26	LIKE A PRAYER	MADONNA
27	KISS	PRINCE
28	WHITE WEDDING	BILLY IDOL
29	TAKE ON ME	A-HA
30	RED RED WINE	UB40

DJ INTELLIGENCE® TOP 30 SONGS OF THE 1970s		
1	SWEET HOME ALABAMA	LYNYRD SKYNYRD
2	WONDERFUL TONIGHT	ERIC CLAPTON
3	OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
4	WE ARE FAMILY	SISTER SLEDGE
5	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
6	DANCING QUEEN	ABBA
7	BRICK HOUSE	COMMODORES
8	SEPTEMBER	EARTH, WIND & FIRE
9	PLAY THAT FUNKY MUSIC	WILD CHERRY
10	Y.M.C.A.	VILLAGE PEOPLE
11	STAYIN' ALIVE	BEE GEES
12	LET'S STAY TOGETHER	AL GREEN
13	GET DOWN TONIGHT	KC & THE SUNSHINE BAND
14	ABC	THE JACKSON 5
15	LET'S GET IT ON	MARVIN GAYE
16	I WANT YOU TO WANT ME	CHEAP TRICK
17	GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN
18	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
19	BOHEMIAN RHAPSODY	QUEEN
20	SIGNED, SEALED, DELIVERED I'M YOURS	STEVIE WONDER
21	WALK THIS WAY	AEROSMITH
22	MARGARITAVILLE	JIMMY BUFFETT
23	PIANO MAN	BILLY JOEL

24	I WANT YOU BACK	THE JACKSON 5
25	SHOUT	OTIS DAY
26	ISN'T SHE LOVELY	STEVIE WONDER
27	SUPERSTITION	STEVIE WONDER
28	BENNIE AND THE JETS	ELTON JOHN
29	I WILL SURVIVE	GLORIA GAYNOR
30	YOUR SONG	ELTON JOHN

DJ INTELLIGENCE® TOP 30 SONGS OF THE 1960s		
1	BROWN EYED GIRL	VAN MORRISON
2	SWEET CAROLINE	NEIL DIAMOND
3	TWIST AND SHOUT	THE BEATLES
4	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
5	AT LAST	ETTA JAMES
6	MY GIRL	THE TEMPTATIONS
7	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
8	BUILD ME UP BUTTERCUP	THE FOUNDATIONS
9	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
10	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
11	THE TWIST	CHUBBY CHECKER
12	FLY ME TO THE MOON	FRANK SINATRA
13	STAND BY ME	BEN E. KING
14	ALL YOU NEED IS LOVE	THE BEATLES
15	RESPECT	ARETHA FRANKLIN
16	RING OF FIRE	JOHNNY CASH
17	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
18	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	THE FOUR TOPS
19	LET'S TWIST AGAIN	CHUBBY CHECKER
20	RUNAROUND SUE	DION
21	AIN'T TOO PROUD TO BEG	THE TEMPTATIONS
22	AIN'T NO MOUNTAIN HIGH ENOUGH	MARVIN GAYE & TAMMI TERRELL
23	L-O-V-E	NAT KING COLE
24	DO YOU LOVE ME	THE CONTOURS
25	IN MY LIFE	THE BEATLES
26	(SITTIN' ON) THE DOCK OF THE BAY	OTIS REDDING
27	SUGAR, SUGAR	THE ARCHIES
28	CAN'T TAKE MY EYES OFF YOU	FRANKIE VALLI
29	I SAW HER STANDING THERE	THE BEATLES
30	I WANT TO HOLD YOUR HAND	THE BEATLES

DJ INTELLIGENCE® TOP 30 SONGS OF THE 1950s		
1	SHOUT	ISLEY BROTHERS
2	COME FLY WITH ME	FRANK SINATRA
3	THAT'S AMORE	DEAN MARTIN
4	UNFORGETTABLE	NATALIE COLE W/ NAT KING COLE
5	JAILHOUSE ROCK	ELVIS PRESLEY
6	I WALK THE LINE	JOHNNY CASH

	SONG	ARTIST
7	JOHNNY B. GOODE	CHUCK BERRY
8	ALL SHOOK UP	ELVIS PRESLEY
9	HOUND DOG	ELVIS PRESLEY
10	LOVE ME TENDER	ELVIS PRESLEY
11	GREAT BALLS OF FIRE	JERRY LEE LEWIS
12	THIS MAGIC MOMENT	THE DRIFTERS
13	(WE'RE GONNA) ROCK AROUND THE CLOCK	BILL HALEY & HIS COMETS
14	LOVE AND MARRIAGE	FRANK SINATRA
15	LA BAMBA	RITCHIE VALENS
16	YOU SEND ME	SAM COOKE
17	MACK THE KNIFE	BOBBY DARIN
18	TEQUILA	THE CHAMPS
19	I ONLY HAVE EYES FOR YOU	THE FLAMINGOS
20	VOLARE	DEAN MARTIN
21	BLUE SUEDE SHOES	ELVIS PRESLEY
22	WHEN I FALL IN LOVE	NAT KING COLE
23	EARTH ANGEL (WILL YOU BE MINE)	THE PENGUINS
24	SWAY	DEAN MARTIN
25	ROCKIN' ROBIN	BOBBY DAY
26	ONLY YOU (AND YOU ALONE)	THE PLATTERS
27	GOOD GOLLY, MISS MOLLY	LITTLE RICHARD
28	DREAM LOVER	BOBBY DARIN
29	WALKIN' AFTER MIDNIGHT	PATSY CLINE
30	CHANTILLY LACE	THE BIG BOPPER

DJ INTELLIGENCE® TOP 50 BRIDE & GROOM FIRST DANCES		
1	I WON'T GIVE UP	JASON MRAZ
2	AT LAST	ETTA JAMES
3	A THOUSAND YEARS	CHRISTINA PERRI
4	WANTED	HUNTER HAYES
5	THEN	BRAD PAISLEY
6	YOU ARE THE BEST THING	RAY LAMONTAGNE
7	GOD GAVE ME YOU	BLAKE SHELTON
8	MY BEST FRIEND	TIM MCGRAW
9	BLESS THE BROKEN ROAD	RASCAL FLATTS
10	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
11	MAKE YOU FEEL MY LOVE	ADELE
12	AMAZED	LONESTAR
13	EVERYTHING	MICHAEL BUBLE
14	MARRY ME	TRAIN
15	HEY PRETTY GIRL	KIP MOORE
16	WONDERFUL TONIGHT	ERIC CLAPTON
17	ALL OF ME	JOHN LEGEND
18	LUCKY	JASON MRAZ & COLBIE CAILLAT
19	I CROSS MY HEART	GEORGE STRAIT
20	I GOTTA FEELING	BLACK EYED PEAS
21	ME AND YOU	KENNY CHESNEY

22	IT'S YOUR LOVE	TIM MCGRAW W/ FAITH HILL
23	GIVE IT ALL WE GOT	GEORGE STRAIT
24	STAND BY ME	BEN E. KING
25	I DON'T WANT TO MISS A THING	AEROSMITH
26	LET'S STAY TOGETHER	AL GREEN
27	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
28	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
29	BETTER TOGETHER	JACK JOHNSON
30	SHE'S EVERYTHING	BRAD PAISLEY
31	FIRST DAY OF MY LIFE	BRIGHT EYES
32	HO HEY	THE LUMINEERS
33	YOU AND ME	DAVE MATTHEWS BAND
34	MAKING MEMORIES OF US	KEITH URBAN
35	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
36	COWBOYS AND ANGELS	DUSTIN LYNCH
37	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
38	CRAZY GIRL	ELI YOUNG BAND
39	INTO THE MYSTIC	VAN MORRISON
40	SOMEONE LIKE YOU	VAN MORRISON
41	CLOSE YOUR EYES	MICHAEL BUBLE
42	THIS YEARS LOVE	DAVID GRAY
43	LOST IN THIS MOMENT	BIG & RICH
44	COME AWAY WITH ME	NORAH JONES
45	FAITHFULLY	JOURNEY
46	WHATEVER IT IS	ZAC BROWN BAND
47	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
48	SMILE	UNCLE KRACKER
49	HOLD ON	MICHAEL BUBLE
50	THE KEEPER OF THE STARS	TRACY BYRD

DJ INTELLIGENCE® TOP 50 BRIDE & FATHER DANCES		
1	I LOVED HER FIRST	HEARTLAND
2	MY LITTLE GIRL	TIM MCGRAW
3	MY WISH	RASCAL FLATTS
4	MY GIRL	THE TEMPTATIONS
5	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
6	BUTTERFLY KISSES	BOB CARLISLE
7	CINDERELLA	STEVEN CURTIS CHAPMAN
8	ISN'T SHE LOVELY	STEVIE WONDER
9	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
10	IN MY LIFE	THE BEATLES
11	FATHER AND DAUGHTER	PAUL SIMON
12	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
13	WALK WITH YOU	EDWIN MCCAIN
14	UNFORGETTABLE	NATALIE COLE W/ NAT KING COLE
15	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER
16	BECAUSE YOU LOVED ME	CELINE DION
17	DAUGHTERS	JOHN MAYER

	SONG	ARTIST
18	JUST FISHIN'	TRACE ADKINS
19	LULLABYE (GOODNIGHT, MY ANGEL)	BILLY JOEL
20	BROWN EYED GIRL	VAN MORRISON
21	DAUGHTER	LOUDON WAINWRIGHT III
22	WONDERFUL TONIGHT	ERIC CLAPTON
23	LANDSLIDE	FLEETWOOD MAC
24	WILDFLOWERS	TOM PETTY
25	THERE YOU'LL BE	FAITH HILL
26	STAND BY ME	BEN E. KING
27	FOREVER YOUNG	ROD STEWART
28	YOU'LL BE IN MY HEART	PHIL COLLINS
29	YOU RAISE ME UP	JOSH GROBAN
30	DADDY'S LITTLE GIRL	AL MARTINO
31	HAVE I TOLD YOU LATELY	ROD STEWART
32	STEALING CINDERELLA	CHUCK WICKS
33	I HOPE YOU DANCE	LEE ANN WOMACK
34	JUST THE WAY YOU ARE	BILLY JOEL
35	OLD TIME ROCK & ROLL	BOB SEGER & THE SILVER BULLET BAND
36	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
37	THE WAY YOU LOOK TONIGHT	STEVE TYRELL
38	GOD ONLY KNOWS	THE BEACH BOYS
39	SWEET CAROLINE	NEIL DIAMOND
40	DADDY'S HANDS	HOLLY DUNN
41	HE DIDN'T HAVE TO BE	BRAD PAISLEY
42	MARRY ME	TRAIN
43	DANCE WITH MY FATHER	LUTHER VANDROSS
44	YOU'RE GONNA MISS THIS	TRACE ADKINS
45	THERE GOES MY LIFE	KENNY CHESNEY
46	YOUR JOY	CHRISETTE MICHELE
47	YOU ARE SO BEAUTIFUL	JOE COCKER
48	I'LL ALWAYS BE YOUR BABY	NATALIE GRANT
49	YOUR SONG	ELTON JOHN
50	TUPELO HONEY	VAN MORRISON

DJ INTELLIGENCE® TOP 50 GROOM & MOTHER DANCES		
1	MY WISH	RASCAL FLATTS
2	A SONG FOR MAMA	BOYZ II MEN
3	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
4	SIMPLE MAN	LYNYRD SKYNYRD
5	IN MY LIFE	THE BEATLES
6	I HOPE YOU DANCE	LEE ANN WOMACK
7	BECAUSE YOU LOVED ME	CELINE DION
8	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
9	STAND BY ME	BEN E. KING
10	YOU RAISE ME UP	JOSH GROBAN
11	FOREVER YOUNG	ROD STEWART
12	THAT'S WHAT MAMAS DO	JASON MATTHEWS

13	DON'T BLINK	KENNY CHESNEY
14	YOU'LL BE IN MY HEART	PHIL COLLINS
15	LANDSLIDE	FLEETWOOD MAC
16	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
17	YOU ARE THE SUNSHINE OF MY LIFE	STEVIE WONDER
18	WIND BENEATH MY WINGS	BETTE MIDLER
19	DAYS LIKE THIS	VAN MORRISON
20	HAVE I TOLD YOU LATELY	ROD STEWART
21	UNFORGETTABLE	NATALIE COLE W/ NAT KING COLE
22	ISN'T SHE LOVELY	STEVIE WONDER
23	LIKE JESUS DOES	ERIC CHURCH
24	GOD ONLY KNOWS	THE BEACH BOYS
25	NEVER ALONE	JIM BRICKMAN F/ LADY ANTEBELLUM W/ HILLARY SCOTT
26	IT'S YOUR SONG	GARTH BROOKS
27	FIND YOUR WINGS	MARK HARRIS
28	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
29	JUST THE WAY YOU ARE	BILLY JOEL
30	YOU'VE GOT A FRIEND	JAMES TAYLOR
31	THEN THEY DO	TRACE ADKINS
32	WONDERFUL TONIGHT	ERIC CLAPTON
33	93 MILLION MILES	JASON MRAZ
34	THE WONDER OF YOU	ELVIS PRESLEY
35	DO I MAKE YOU PROUD	TAYLOR HICKS
36	LOVES ME LIKE A ROCK	PAUL SIMON
37	LITTLE WONDERS	ROB THOMAS
38	MAMA'S SONG	CARRIE UNDERWOOD
39	LET IT BE	THE BEATLES
40	THE DANCE	GARTH BROOKS
41	HERO	MARIAH CAREY
42	YOUR SONG	ELTON JOHN
43	MEMORIES	ELVIS PRESLEY
44	THROUGH THE YEARS	KENNY ROGERS
45	TWIST AND SHOUT	THE BEATLES
46	YOU ARE SO BEAUTIFUL	JOE COCKER
47	CUPID SHUFFLE	CUPID
48	COME ON EILEEN	DEXY'S MIDNIGHT RUNNERS
49	THE FIRST TIME EVER I SAW YOUR FACE	ROBERTA FLACK
50	SWEET CHILD O' MINE	GUNS N' ROSES

DJ INTELLIGENCE® TOP 40 BRIDAL PARTY DANCES		
1	WOBBLE	V.I.C.
2	I GOTTA FEELING	BLACK EYED PEAS
3	CUPID SHUFFLE	CUPID
4	LET'S GET IT STARTED	BLACK EYED PEAS
5	FRIENDS IN LOW PLACES	GARTH BROOKS
6	CHA CHA SLIDE	DJ CASPER
7	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
8	FOREVER	CHRIS BROWN

	SONG	ARTIST
9	PARTY ROCK ANTHEM	LMFAO F/ LAUREN BENNETT & GOON ROCK
10	FOOTLOOSE	KENNY LOGGINS
11	A THOUSAND YEARS	CHRISTINA PERRI
12	HARLEM SHAKE	BAAUER
13	WITH A LITTLE HELP FROM MY FRIENDS	JOE COCKER
14	CELEBRATION	KOOL & THE GANG
15	RAISE YOUR GLASS	PINK
16	GANGNAM STYLE	PSY
17	MY WISH	RASCAL FLATTS
18	DON'T STOP BELIEVIN'	JOURNEY
19	SEXY AND I KNOW IT	LMFAO
20	MY BEST FRIEND	TIM MCGRAW
21	BLESS THE BROKEN ROAD	RASCAL FLATTS
22	WE ARE FAMILY	SISTER SLEDGE
23	WANNABE	SPICE GIRLS
24	BUST A MOVE	YOUNG M.C.
25	MAKE YOU FEEL MY LOVE	ADELE
26	DROWNING	BACKSTREET BOYS
27	THE TIME (DIRTY BIT)	BLACK EYED PEAS
28	CHICKEN FRIED	ZAC BROWN BAND
29	EVERYTHING	MICHAEL BUBLE
30	THE LADY IN RED	CHRIS DE BURGH
31	COPPERHEAD ROAD	STEVE EARLE
32	SEPTEMBER	EARTH, WIND & FIRE
33	COME AWAY WITH ME	NORAH JONES
34	THIS IS HOW WE DO IT	MONTELL JORDAN
35	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
36	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
37	IT'S YOUR LOVE	TIM MCGRAW W/ FAITH HILL
38	INTO THE MYSTIC	VAN MORRISON
39	DANCE WITH ME TONIGHT	OLLY MURS
40	I'LL BE THERE FOR YOU	THE REMBRANDTS

DJ INTELLIGENCE®
TOP 50 BOUQUET TOSS SONGS

1	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
2	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
3	WHERE THEM GIRLS AT	DAVID GUETTA F/ FLO RIDA & NICKI MINAJ
4	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
5	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
6	IT'S RAINING MEN	WEATHER GIRLS
7	MOVE B***H	LUDACRIS F/ MYSTIKAL
8	WANNABE	SPICE GIRLS
9	RUN THE WORLD (GIRLS)	BEYONCE
10	LITTLE WHITE CHURCH	LITTLE BIG TOWN
11	MANEATER	NELLY FURTADO
12	MILKSHAKE	KELIS
13	LADIES NIGHT	KOOL & THE GANG

14	ONE WAY OR ANOTHER	BLONDIE
15	HAVEN'T MET YOU YET	MICHAEL BUBLE
16	GIRLS	THE BEASTIE BOYS
17	CALL ME MAYBE	CARLY RAE JEPSEN
18	JUST A GIRL	NO DOUBT
19	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
20	ANOTHER ONE BITES THE DUST	QUEEN
21	EYE OF THE TIGER	SURVIVOR
22	PRETTY GIRL ROCK	KERI HILSON
23	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
24	OH, PRETTY WOMAN	ROY ORBISON
25	ONLY GIRL (IN THE WORLD)	RIHANNA
26	GOLD DIGGER	KANYE WEST F/ JAMIE FOXX
27	HEY LADIES	THE BEASTIE BOYS
28	THIS ONE'S FOR THE GIRLS	MARTINA MCBRIDE
29	GIRLS, GIRLS, GIRLS	MOTLEY CRUE
30	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
31	LOVE IS A BATTLEFIELD	PAT BENATAR
32	CLUMSY	FERGIE
33	WISHIN' AND HOPIN'	DUSTY SPRINGFIELD
34	POUR SOME SUGAR ON ME	DEF LEPPARD
35	INDEPENDENT WOMEN PART 1	DESTINY'S CHILD
36	FOXLEY LADY	JIMI HENDRIX
37	MARRY YOU	BRUNO MARS
38	YOU CAN'T HURRY LOVE	DIANA ROSS & THE SUPREMES
39	GIRLFIGHT	BROOKE VALENTINE F/ BIG BOI & LIL' JON
40	DIVA	BEYONCE
41	SHE'S A LADY	TOM JONES
42	CALIFORNIA GURLS	KATY PERRY
43	CANDYMAN	CHRISTINA AGUILERA
44	LOVE ON TOP	BEYONCE
45	GLAMOROUS	FERGIE F/ LUDACRIS
46	GIRL ON FIRE	KEYS, ALICIA
47	HOLLABACK GIRL	GWEN STEFANI
48	AMERICAN WOMAN	LENNY KRAVITZ
49	SEXY AND I KNOW IT	LMFAO
50	LIKE A VIRGIN	MADONNA

DJ INTELLIGENCE®
TOP 50 GARTER TOSS SONGS

1	ANOTHER ONE BITES THE DUST	QUEEN
2	LET'S GET IT ON	MARVIN GAYE
3	POUR SOME SUGAR ON ME	DEF LEPPARD
4	DANGER ZONE	KENNY LOGGINS
5	SHARP DRESSED MAN	ZZ TOP
6	HOT IN HERRE	NELLY
7	LEGS	ZZ TOP
8	SEXY AND I KNOW IT	LMFAO
9	SEXYBACK	JUSTIN TIMBERLAKE

	SONG	ARTIST
10	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN
11	CHERRY PIE	WARRANT
12	YOU SHOOK ME ALL NIGHT LONG	AC/DC
13	FOXEY LADY	JIMI HENDRIX
14	EYE OF THE TIGER	SURVIVOR
15	PONY	GINUWINE
16	U CAN'T TOUCH THIS	M.C. HAMMER
17	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES
18	OH YEAH	YELLO
19	BIG PIMPIN'	JAY-Z F/ UGK
20	WHATTA MAN	SALT-N-PEPA
21	GET LUCKY	DAFT PUNK F/ PHARRELL WILLIAMS
22	REAL GOOD MAN	TIM MCGRAW
23	SINGLE LADIES (PUT A RING ON IT)	BEYONCE
24	YOU SEXY THING	HOT CHOCOLATE
25	MILKSHAKE	KELIS
26	I'M TOO SEXY	RIGHT SAID FRED
27	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
28	WHO LET THE DOGS OUT	BAHA MEN
29	BAD BOYS (THEME FROM COPS)	INNER CIRCLE
30	THE STRIPPER	DAVID ROSE & HIS ORCHESTRA
31	BAD TO THE BONE	GEORGE THOROGOOD & THE DESTROYERS
32	HOT FOR TEACHER	VAN HALEN
33	AMERICAN WOMAN	LENNY KRAVITZ
34	THE PINK PANTHER THEME	HENRY MANCINI
35	GIRLS	THE BEASTIE BOYS
36	SUIT & TIE	JUSTIN TIMBERLAKE F/ JAY-Z
37	YOU CAN LEAVE YOUR HAT ON	JOE COCKER
38	SHORT SKIRT / LONG JACKET	CAKE
39	A LITTLE LESS CONVERSATION	ELVIS PRESLEY
40	BLURRED LINES	ROBIN THICKE
41	BLURRED LINES	ROBIN THICKE F/ PHARRELL & T.I.
42	BUSINESS TIME	FLIGHT OF THE CONCHORDS
43	RIGHT ROUND	FLO RIDA F/ KEI\$HA
44	FEVER	PEGGY LEE
45	I GOTTA FEELING	BLACK EYED PEAS
46	WILD THING	TONE LOC
47	MACHO MAN	VILLAGE PEOPLE
48	I'M STILL A GUY	BRAD PAISLEY
49	IT'S RAINING MEN	WEATHER GIRLS
50	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN

DJ INTELLIGENCE® TOP 40 CAKE CUTTING SONGS		
1	SUGAR, SUGAR	THE ARCHIES
2	HOW SWEET IT IS (TO BE LOVED BY YOU)	JAMES TAYLOR
3	POUR SOME SUGAR ON ME	DEF LEPPARD
4	HOW SWEET IT IS	MICHAEL BUBLE

5	I CAN'T HELP MYSELF (SUGAR PIE, HONEY BUNCH)	THE FOUR TOPS
6	L-O-V-E	NAT KING COLE
7	HONEY BEE	BLAKE SHELTON
8	BETTER TOGETHER	JACK JOHNSON
9	LUCKY	JASON MRAZ & COLBIE CAILLAT
10	MARRY YOU	BRUNO MARS
11	SWEETEST THING	U2
12	CUT THE CAKE	AVERAGE WHITE BAND
13	1,2,3,4 (I LOVE YOU)	PLAIN WHITE T'S
14	LOVE YOU MADLY	CAKE
15	YOU'RE MY BEST FRIEND	QUEEN
16	WHEN I'M SIXTY-FOUR	THE BEATLES
17	HO HEY	THE LUMINEERS
18	I'M YOURS	JASON MRAZ
19	YOU ARE THE BEST THING	RAY LAMONTAGNE
20	EVERYTHING	MICHAEL BUBLE
21	MARRY ME	TRAIN
22	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
23	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
24	LOVE AND MARRIAGE	FRANK SINATRA
25	STUCK LIKE GLUE	SUGARLAND
26	I DO	COLBIE CAILLAT
27	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
28	MY BEST FRIEND	TIM MCGRAW
29	JUST THE WAY YOU ARE	BRUNO MARS
30	ARE YOU GONNA KISS ME OR NOT	THOMPSON SQUARE
31	AT LAST	ETTA JAMES
32	SMILE	UNCLE KRACKER
33	BIRTHDAY CAKE	RIHANNA F/ CHRIS BROWN
34	TODAY WAS A FAIRYTALE	TAYLOR SWIFT
35	THE WAY I AM	INGRID MICHAELSON
36	CANDYMAN	CHRISTINA AGUILERA
37	LOST IN THIS MOMENT	BIG & RICH
38	BUILD ME UP BUTTERCUP	THE FOUNDATIONS
39	IS THIS LOVE?	BOB MARLEY & THE WAILERS
40	THE WAY YOU LOOK TONIGHT	FRANK SINATRA

DJ INTELLIGENCE® TOP 40 BRIDAL PARTY INTRO SONGS		
1	I GOTTA FEELING	BLACK EYED PEAS
2	MARRY YOU	BRUNO MARS
3	BRING 'EM OUT	T.I. F/ JAY-Z
4	PARTY ROCK ANTHEM	LMFAO F/ LAUREN BENNETT & GOON ROCK
5	FOREVER	CHRIS BROWN
6	SEXY AND I KNOW IT	LMFAO
7	LET'S GET IT STARTED	BLACK EYED PEAS
8	FEEL SO CLOSE	CALVIN HARRIS
9	THUNDERSTRUCK	AC/DC
10	RAISE YOUR GLASS	PINK

	SONG	ARTIST
11	YOU MAKE MY DREAMS COME TRUE	DARYL HALL & JOHN OATES
12	CELEBRATION	KOOL & THE GANG
13	BEAUTIFUL DAY	U2
14	CRAZY IN LOVE	BEYONCE F/ JAY-Z
15	GOOD FEELING	FLO RIDA
16	I'M SHIPPING UP TO BOSTON	DROPKICK MURPHYS F/ THE MIGHTY MIGHTY BOSSTONES
17	SIGNED, SEALED, DELIVERED I'M YOURS	STEVIE WONDER
18	SEXYBACK	JUSTIN TIMBERLAKE
19	FEEL THIS MOMENT	PITBULL F/ CHRISTINA AGUILERA
20	DON'T STOP THE PARTY	PITBULL F/ TJR
21	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
22	BLURRED LINES	ROBIN THICKE F/ PHARRELL & T.I.
23	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD
24	EYE OF THE TIGER	SURVIVOR
25	GET THE PARTY STARTED	PINK
26	I BELIEVE IN A THING CALLED LOVE	DARKNESS
27	SIRIUS	ALAN PARSONS PROJECT
28	ALL YOU NEED IS LOVE	THE BEATLES
29	DYNAMITE	TAIO CRUZ
30	GET LUCKY	DAFT PUNK F/ PHARRELL WILLIAMS
31	WE FOUND LOVE	RIHANNA F/ CALVIN HARRIS
32	THE FINAL COUNTDOWN	EUROPE
33	CHELSEA DAGGER	FRATELLIS
34	HO HEY	THE LUMINEERS
35	CAN'T HOLD US	MACKLEMORE & RYAN LEWIS F/ RAY DALTON
36	GOOD LIFE	ONEREPUBLIC
37	WALK THIS WAY	AEROSMITH
38	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
39	WALKING ON SUNSHINE	KATRINA & THE WAVES
40	ENTER SANDMAN	METALLICA

DJ INTELLIGENCE® TOP 50 LAST DANCE SONGS		
1	DON'T STOP BELIEVIN'	JOURNEY
2	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
3	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES
4	CLOSING TIME	SEMISONIC
5	LAST DANCE	DONNA SUMMER
6	GLAD YOU CAME	WANTED
7	TAKE ME HOME TONIGHT	EDDIE MONEY
8	THE TIME (DIRTY BIT)	BLACK EYED PEAS
9	WONDERFUL TONIGHT	ERIC CLAPTON
10	WE ARE YOUNG	FUN. F/ JANELLE MONAE
11	SWEET CAROLINE	NEIL DIAMOND
12	AT LAST	ETTA JAMES
13	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
14	PIANO MAN	BILLY JOEL
15	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN

16	FRIENDS IN LOW PLACES	GARTH BROOKS
17	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
18	HO HEY	THE LUMINEERS
19	LIVIN' ON A PRAYER	BON JOVI
20	TODAY WAS A FAIRYTALE	TAYLOR SWIFT
21	YOU SHOOK ME ALL NIGHT LONG	AC/DC
22	NEW YORK, NEW YORK	FRANK SINATRA
23	ONE MORE TIME	DAFT PUNK
24	COME AWAY WITH ME	NORAH JONES
25	BYE BYE BYE	'N SYNC
26	YOU ARE THE BEST THING	RAY LAMONTAGNE
27	BOHEMIAN RHAPSODY	QUEEN
28	HOME	EDWARD SHARPE & THE MAGNETIC ZEROS
29	GOODNIGHT SWEETHEART	THE SPANIELS
30	ALL YOU NEED IS LOVE	THE BEATLES
31	SHOUT	ISLEY BROTHERS
32	A THOUSAND YEARS	CHRISTINA PERRI
33	GET LUCKY	DAFT PUNK F/ PHARRELL WILLIAMS
34	WE ARE FAMILY	SISTER SLEDGE
35	MARRY ME	TRAIN
36	FOREVER	CHRIS BROWN
37	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
38	LET'S GET IT ON	MARVIN GAYE
39	STAND BY ME	BEN E. KING
40	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
41	I WON'T GIVE UP	JASON MRAZ
42	WAGON WHEEL	OLD CROW MEDICINE SHOW
43	GOD GAVE ME YOU	BLAKE SHELTON
44	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
45	I DON'T WANT TO MISS A THING	AEROSMITH
46	THEN	BRAD PAISLEY
47	NEVER FORGET	TAKE THAT
48	MY BEST FRIEND	TIM MCGRAW
49	AMERICAN PIE	DON MCLEAN
50	HERE'S TO US	HALESTORM

DJ INTELLIGENCE® TOP 40 MONEY DANCE SONGS		
1	IF I HAD \$1,000,000	BARENAKED LADIES
2	MY WISH	RASCAL FLATTS
3	WONDERFUL TONIGHT	ERIC CLAPTON
4	TAKE THE MONEY AND RUN	STEVE MILLER BAND
5	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
6	MONEY	PINK FLOYD
7	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
8	WITH A LITTLE HELP FROM MY FRIENDS	THE BEATLES
9	I DON'T WANT TO MISS A THING	AEROSMITH
10	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN
11	BILLIONAIRE	TRAVIE MCCOY F/ BRUNO MARS

	SONG	ARTIST
12	I HOPE YOU DANCE	LEE ANN WOMACK
13	MONEY (THAT'S WHAT I WANT)	THE BEATLES
14	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
15	EVERYTHING	MICHAEL BUBLE
16	WHATEVER IT IS	ZAC BROWN BAND
17	FAITHFULLY	JOURNEY
18	AMAZED	LONESTAR
19	FOR THE LOVE OF MONEY	THE O'JAYS
20	I'LL BE THERE	THE JACKSON 5
21	BROWN EYED GIRL	VAN MORRISON
22	SHE'S EVERYTHING	BRAD PAISLEY
23	MY GIRL	THE TEMPTATIONS
24	SMILE	UNCLE KRACKER
25	ISN'T SHE LOVELY	STEVIE WONDER
26	ALL MY LIFE	K-CI & JOJO
27	YOU AND ME	LIFEHOUSE
28	GOD GAVE ME YOU	BLAKE SHELTON
29	L-O-V-E	NAT KING COLE
30	STAND BY ME	BEN E. KING
31	A THOUSAND YEARS	CHRISTINA PERRI
32	MARRY ME	TRAIN
33	LOST IN THIS MOMENT	BIG & RICH
34	WANTED	HUNTER HAYES
35	JUST A KISS	LADY ANTEBELLUM
36	MATERIAL GIRL	MADONNA
37	I'M YOURS	JASON MRAZ
38	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
39	BLESS THE BROKEN ROAD	RASCAL FLATTS
40	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS

DJ INTELLIGENCE® TOP 30 CEREMONY PROCESSIONAL SONGS		
1	MARRY ME	TRAIN
2	A THOUSAND YEARS	CHRISTINA PERRI
3	CANON IN D	PACHELBEL
4	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
5	MAKE YOU FEEL MY LOVE	ADELE
6	FIRST DAY OF MY LIFE	BRIGHT EYES
7	MARRY YOU	BRUNO MARS
8	I DO	COLBIE CAILLAT
9	COME AWAY WITH ME	NORAH JONES
10	I WON'T GIVE UP	JASON MRAZ
11	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
12	BETTER TOGETHER	JACK JOHNSON
13	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS
14	BLESS THE BROKEN ROAD	RASCAL FLATTS
15	ALL YOU NEED IS LOVE	THE BEATLES
16	THIS YEARS LOVE	DAVID GRAY

17	JESU, JOY OF MAN'S DESIRING	ACOUSTIC ALCHEMY
18	HERE COMES THE SUN	THE BEATLES
19	ONLY TIME	ENYA
20	HO HEY	THE LUMINEERS
21	HEAVENLY DAY	PATTY GRIFFIN
22	WANTED	HUNTER HAYES
23	GOOD LIFE	ONEREPUBLIC
24	BY YOUR SIDE	SADE
25	BITTER SWEET SYMPHONY	VERVE
26	YELLOW	COLDPLAY
27	AT LAST	ETTA JAMES
28	YOU AND ME	DAVE MATTHEWS BAND
29	I'M YOURS	JASON MRAZ
30	LUCKY	JASON MRAZ & COLBIE CAILLAT

DJ INTELLIGENCE® TOP 30 CEREMONY RECESSIONAL SONGS		
1	SIGNED, SEALED, DELIVERED I'M YOURS	STEVIE WONDER
2	THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
3	I DO	COLBIE CAILLAT
4	BEAUTIFUL DAY	U2
5	HO HEY	THE LUMINEERS
6	MARRY YOU	BRUNO MARS
7	HOME	EDWARD SHARPE & THE MAGNETIC ZEROS
8	ALL YOU NEED IS LOVE	THE BEATLES
9	YOU ARE THE BEST THING	RAY LAMONTAGNE
10	YOU MAKE MY DREAMS COME TRUE	DARYL HALL & JOHN OATES
11	YOU'RE MY BEST FRIEND	QUEEN
12	I GOTTA FEELING	BLACK EYED PEAS
13	GOOD LIFE	ONEREPUBLIC
14	OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO'OLE
15	BETTER TOGETHER	JACK JOHNSON
16	I'M YOURS	JASON MRAZ
17	GONE, GONE, GONE	PHILLIP PHILLIPS
18	WOULDN'T IT BE NICE	THE BEACH BOYS
19	YOU AND ME	DAVE MATTHEWS BAND
20	AT LAST	ETTA JAMES
21	A THOUSAND YEARS	CHRISTINA PERRI
22	RHYTHM OF LOVE	PLAIN WHITE T'S
23	GOD GAVE ME YOU	BLAKE SHELTON
24	HONEY BEE	BLAKE SHELTON
25	HAPPY TOGETHER	THE TURTLES
26	I GOT YOU (I FEEL GOOD)	JAMES BROWN & THE FAMOUS FLAMES
27	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD
28	MARRY ME	TRAIN
29	BITTER SWEET SYMPHONY	VERVE
30	HERE COMES THE SUN	THE BEATLES

SONG	ARTIST
DJ INTELLIGENCE® TOP 40 CEREMONY SONGS	
1	MARRY ME TRAIN
2	A THOUSAND YEARS CHRISTINA PERRI
3	MARRY YOU BRUNO MARS
4	I DO COLBIE CAILLAT
5	OVER THE RAINBOW ISRAEL 'IZ' KAMAKAWIWO'OLE
6	HO HEY THE LUMINEERS
7	I WON'T GIVE UP JASON MRAZ
8	BETTER TOGETHER JACK JOHNSON
9	LUCKY JASON MRAZ & COLBIE CAILLAT
10	MAKE YOU FEEL MY LOVE ADELE
11	THIS WILL BE (AN EVERLASTING LOVE) NATALIE COLE
12	I'M YOURS JASON MRAZ
13	CANON IN D PACHELBEL
14	SIGNED, SEALED, DELIVERED I'M YOURS STEVIE WONDER
15	COME AWAY WITH ME NORAH JONES
16	GOD GAVE ME YOU BLAKE SHELTON
17	EVERYTHING MICHAEL BUBLE
18	AT LAST ETTA JAMES

19	BEAUTIFUL DAY U2
20	ALL YOU NEED IS LOVE THE BEATLES
21	HOME EDWARD SHARPE & THE MAGNETIC ZEROS
22	HERE COMES THE SUN THE BEATLES
23	GOOD LIFE ONEREPUBLIC
24	BLESS THE BROKEN ROAD RASCAL FLATTS
25	FIRST DAY OF MY LIFE BRIGHT EYES
26	CHAPEL OF LOVE THE DIXIE CUPS
27	YOU ARE THE BEST THING RAY LAMONTAGNE
28	YOU MAKE MY DREAMS COME TRUE DARYL HALL & JOHN OATES
29	I WILL WAIT MUMFORD & SONS
30	1,2,3,4 (I LOVE YOU) PLAIN WHITE T'S
31	YOU'RE MY BEST FRIEND QUEEN
32	THIS YEARS LOVE DAVID GRAY
33	CAN'T HELP FALLING IN LOVE ELVIS PRESLEY
34	LOVESONG ADELE
35	YOU AND ME LIFEHOUSE
36	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG
37	I'LL BE EDWIN MCCAIN
38	THE WAY I AM INGRID MICHAELSON
39	HAPPY TOGETHER THE TURTLES
40	WOULDN'T IT BE NICE THE BEACH BOYS

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Top 150 Karaoke Tunes

Provided by Karaoke Cloud (www.karaoke-cloudpro.com), this list was compiled from data accumulated in the last twelve months, across thousands of songs included in Karaoke Cloud products used in professional settings.

Some hits are extremely popular in a relatively small region or for a short period of time, and the ordered list may reflect that popularity with a higher chart position for those songs over the course of a twelve month period.



SONG	ARTIST
1 JUST GIVE ME A REASON	PINK F/ NATE RUESS
2 LISTEN	BEYONCE
3 COUNTING STARS	ONEREPUBLIC
4 LOVE ON TOP	BEYONCE
5 WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
6 COUNT ON ME	BRUNO MARS
7 THE LAZY SONG	BRUNO MARS
8 SOMEWHERE ONLY WE KNOW	KEANE
9 WANT U BACK FT. ASTRO	CHER LLOYD
10 HOLY GRAIL FT. JUSTIN TIMBERLAKE	JAY Z
11 EVERYTHING HAS CHANGED	TAYLOR SWIFT
12 BECAUSE YOU LOVED ME	CELINE DION
13 BLURRED LINES	ROBIN THICKE
14 LET IT GO	IDINA MENZEL
15 ONE THING	ONE DIRECTION
16 IRIS	GOO GOO DOLLS
17 ALL I WANT FOR CHRISTMAS	MARIAH CAREY
18 DOMINO	JESSIE J
19 THE WAY	ARIANA GRANDE, MAC MILLER
20 HOME	MICHAEL BUBLE
21 SOMEWHERE OVER THE RAINBOW	JUDY GARLAND
22 MY WAY	FRANK SINATRA
23 1+1 (ONE PLUS ONE)	BEYONCE
24 BLEEDING OUT	IMAGINE DRAGONS
25 THE FOX (WHAT DOES THE FOX SAY?)	YLVIS
26 DON'T TAKE THE GIRL	TIM MCGRAW
27 AIN'T NO MOUNTAIN HIGH ENOUGH	MARVIN GAYE & TAMMI TERRELL
28 GOOD FEELING	FLO RIDA
29 BRING ME TO LIFE	EVANESCENCE
30 STILL INTO YOU	PARAMORE
31 SAY MY NAME	DESTINY'S CHILD
32 NO SLEEP (CLEAN)	WIZ KHALIFA
33 I NEED YOUR LOVE F/ ELLIE GOULDING	CALVIN HARRIS
34 BLACK AND YELLOW (CLEAN)	WIZ KHALIFA

35 NOBODY'S PERFECT (EXPLICIT)	JESSIE J
36 DYNAMITE	TAIO CRUZ
37 ISN'T SHE LOVELY	STEVIE WONDER
38 BRAVE	SARA BAREILLES
39 NEED YOU NOW	LADY ANTEBELLUM
40 FORGET YOU (CLEAN)	CEE LO GREEN
41 DROPS OF JUPITER	TRAIN
42 ENDLESS LOVE	LIONEL RICHIE & DIANA ROSS
43 THAT'S MY KIND OF NIGHT	LUKE BRYAN
44 ALL OF ME	JOHN LEGEND
45 JUICY	THE NOTORIOUS B.I.G.
46 IT'S BEEN AWHILE	STAIN'D
47 CRAZY IN LOVE	BEYONCE
48 GRADUATION	VITAMIN C
49 MY WAY	ELVIS PRESLEY
50 AIN'T TOO PROUD TO BEG	THE TEMPTATIONS
51 STAY STAY STAY	TAYLOR SWIFT
52 COME ON EILEEN	DEXYS MIDNIGHT RUNNERS
53 CRASH MY PARTY	LUKE BRYAN
54 NO LOVE (EXPLICIT)	EMINEM F/ LIL WAYNE
55 DO YOU WANT TO BUILD A SNOWMAN?	KRISTEN BELL F/ AGATHA LEE MONN, LATIE LOPEZ
56 HE STOPPED LOVING HER TODAY	GEORGE JONES
57 THE ROSE	BETTE MIDLER
58 S&M (COME ON)	RIHANNA
59 NOT GON' CRY	MARY J. BLIGE
60 THE GREATEST LOVE OF ALL	WHITNEY HOUSTON
61 COOLER THAN ME	MIKE POSNER
62 HEART ATTACK	DEMI LOVATO
63 HEY THERE DELILAH	PLAIN WHITE T'S
64 RUNAWAY BABY	BRUNO MARS
65 AGAINST ALL ODDS	PHIL COLLINS
66 TIPTOE	IMAGINE DRAGONS
67 I KNEW YOU WERE TROUBLE	TAYLOR SWIFT
68 FLY (CLEAN)	NICKI MINAJ FEAT. RIHANNA
69 NEVER LET YOU GO	JUSTIN BIEBER

	SONG	ARTIST
70	AT LAST	ETTA JAMES
71	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
72	MY GIRL	THE TEMPTATIONS
73	YOU AND ME	LIFEHOUSE
74	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE
75	KISS YOU	ONE DIRECTION
76	UNWELL	MATCHBOX TWENTY
77	THE SHOW GOES ON (CLEAN)	LUPE FIASCO
78	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL
79	END OF THE ROAD	BOYZ II MEN
80	WIND BENEATH MY WINGS	BETTE MIDLER
81	DO YA THINK I'M SEXY?	ROD STEWART
82	GET LUCKY FT. PHARRELL WILLIAMS	DAFT PUNK
83	TELEPHONE	LADY GAGA F/ BEYONCE
84	I'LL MAKE LOVE TO YOU	BOYZ II MEN
85	WHAT ABOUT LOVE	AUSTIN MAHONE
86	I'M GOIN' DOWN	MARY J. BLIGE
87	ALL TOO WELL	TAYLOR SWIFT
88	RELEASE ME	ENGELBERT HUMPERDINCK
89	FOR THE FIRST TIME IN FOREVER	KRISTEN BELL, IDINA MENZEL
90	I WON'T LET GO	RASCAL FLATTS
91	WE OWN IT (FAST & FURIOUS)	2 CHAINZ, WIZ KHALIFA
92	NOTHIN' ON YOU	B.O.B. FEAT. BRUNO MARS
93	KNOCK YOU DOWN	KERI HILSON F/ KANYE WEST & NEYO
94	SWEET LOVE	ANITA BAKER
95	THE HOUSE THAT BUILT ME	MIRANDA LAMBERT
96	EVERYBODY HURTS	R.E.M.
97	JAR OF HEARTS	CHRISTINA PERRI
98	PUT THAT WOMAN FIRST	JAHEIM
99	FALLIN'	ALICIA KEYS
100	DREAM ON	AEROSMITH
101	FOR ONCE IN MY LIFE	STEVIE WONDER
102	MY WISH	RASCAL FLATTS
103	SOMEBODY'S ME	ENRIQUE IGLESIAS
104	SUPERMAN	FIVE FOR FIGHTING
105	UNWRITTEN	NATASHA BEDINGFIELD
106	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN
107	21 QUESTIONS	50 CENT
108	MICHELLE	THE BEATLES
109	I WANT YOU BACK	JACKSON 5

110	ANGEL	AMANDA PEREZ
111	BEN	MICHAEL JACKSON
112	LIGHTERS (CLEAN)	BAD MEETS EVIL F/ BRUNO MARS
113	FOREVER MY LADY	JODECI
114	GRANDPA	THE JUDDS
115	I'LL BE THERE FOR YOU (THEME FROM <i>FRIENDS</i>)	REMBRANDTS
116	MAMA TRIED	MERLE HAGGARD
117	HEY JUDE	THE BEATLES
118	LOVE ME	LIL WAYNE F/ DRAKE, FUTURE
119	SOMEONE TO CALL MY LOVER	JANET JACKSON
120	JUST MY IMAGINATION	THE TEMPTATIONS
121	DON'T SPEAK	NO DOUBT
122	HEY GIRL	BILLY CURRINGTON
123	THIS IS HOW WE ROLL	Florida-Georgia LINE F/ LUKE BRYAN
124	JUST ONCE	JAMES INGRAM
125	CATER 2 U	DESTINY'S CHILD
126	CARRYING YOUR LOVE WITH ME	GEORGE STRAIT
127	EGO	BEYONCE
128	YOU FOR ME (THE WEDDING SONG)	JOHNNY GILL
129	GREEN GREEN GRASS OF HOME	TOM JONES
130	LADY	KENNY ROGERS AND LIONEL RICHIE
131	RUN THE WORLD (GIRLS)	BEYONCE
132	YOU'RE IN MY HEART	ROD STEWART
133	MARY DID YOU KNOW	HELEN CORNELIUS
134	I'VE GOT YOU UNDER MY SKIN	FRANK SINATRA
135	LIVE WHILE WE'RE YOUNG	ONE DIRECTION
136	YOU MAKE ME FEEL LIKE A NATURAL WOMAN	ARETHA FRANKLIN
137	3 AM	MATCHBOX TWENTY
138	TRY A LITTLE TENDERNESS	OTIS REDDING
139	I WANT CRAZY	HUNTER HAYES
140	LA BAMBA	RITCHIE VALENS
141	REMEMBER THE TIME	MICHAEL JACKSON
142	FALL FOR YOU	SECONDHAND SERENADE
143	NO SCRUBS	TLC
144	U CAN'T TOUCH THIS	M.C. HAMMER
145	ANOTHER DAY IN PARADISE	PHIL COLLINS
146	TURN ME ON	NORAH JONES
147	BLUE (DA BA DEE)	EIFFEL 65
148	BOYS ROUND HERE	BLAKE SHELTON
149	YOUR CHEATIN' HEART	HANK WILLIAMS
150	BITCH, DON'T KILL MY VIBE	KENDRICK LAMAR

Top 150 Videos for Mobiles

Also new this year, this music video chart was compiled via online voting by a group of professional VJs, with the help of the staff at Promo Only (www.promoonly.com). While similar

to the Top 200 chart, the list definitely leans more toward high-energy tracks. Note that some of the older tracks do not have official music videos available, but many VJs utilize concert footage



from unofficial sources.

	SONG	ARTIST
1	BLURRED LINES	ROBIN THICKE WITH PHARREL F/ T.I.
2	HAPPY	PHARREL WILLIAMS
3	CUPID SHUFFLE	CUPID
4	YEAH	USHER F/ LIL JON AND LUDACRIS
5	CHA CHA SLIDE	MR C
6	TIMBER	PITBULL F/ KE\$HA
7	PARTY ROCK ANTHEM	LFMAO
8	WOBBLE	V.I.C.
9	LOW	FLO RIDA
10	TALK DIRTY TO ME	JASON DERULO
11	DON'T STOP BELIEVIN'	JOURNEY
12	YOU SHOOK ME ALL NIGHT LONG	AC/DC
13	SINGLE LADIES PUT A RING ON IT	BEYONCE
14	DON'T STOP THE PARTY	PITBULL
15	I GOTTA FEELING	BLACK EYED PEAS
16	TURN DOWN FOR WHAT	D.J. SNAKE WITH LIL' JON
17	BILLIE JEAN	MICHAEL JACKSON
18	BABY GOT BACK	SIR MIXALOT
19	GOOD FEELING	FLO RIDA
20	GET LOW	LIL JON & EAST SIDE BOYZ F/ YY TWINS
21	PLAY THAT FUNKY MUSIC	WILD CHERRY
22	THRIFT SHOP	MACKLEMORE WITH RYAN LEWIS
23	ELECTRIC BOOGIE (ELECTRIC SLIDE)	MARCIA GRIFFITHS
24	DARK HORSE	KATY PERRY
25	WAKE ME UP	AVICII F/ ALOE BLACC
26	GET LUCKY	DAFT PUNK, PHARRELL & NILE ROGERS
27	ROAR	KATY PERRY
28	SHOTS	LMFAO FEAT LIL JON
29	BRICK HOUSE	COMMODORES
30	I LOVE IT	ICONA POP
31	DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON
32	SEPTEMBER	EARTH WIND & FIRE
33	ALL OF ME	JOHN LEGEND
34	TREASURE	BRUNO MARS

35	MOVES LIKE JAGGER	MAROON 5
36	LET'S GET IT STARTED	BLACK EYED PEAS
37	DYNAMITE	TAIO CRUZ
38	CRUISE	Florida-Georgia LINE
39	ROYALS	LORDE
40	BEAT IT	MICHAEL JACKSON
41	BROWN EYED GIRL	VAN MORRISON
42	OLD TIME ROCK AND ROLL	BOB SEGER
43	LOVE SHACK	B52'S
44	ICE ICE BABY	VANILLA ICE
45	COTTON EYE JOE	REDNEX
46	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT
47	THIS IS HOW WE DO IT	MONTELL JORDAN
48	SHOUT	ISLEY BROTHERS
49	SCREAM & SHOUT	BRITNEY SPEARS AND WILL.I.AM
50	JUMP AROUND	HOUSE OF PAIN
51	SEXY AND I KNOW IT	LFMAO
52	HEY YA!	OUTKAST
53	POUR SOME SUGAR ON ME	DEF LEPPARD
54	CELEBRATION	KOOL & THE GANG
55	ANIMALS	MARTIN GARRIX
56	SWEET CAROLINE	NEIL DIAMOND
57	SEXYBACK	JUSTIN TIMBERLAKE
58	GET THE PARTY STARTED	PINK
59	GANGNAM STYLE	PSY
60	TITANIUM	DAVID GUETTA FT. SIA
61	CAN'T HOLD US BACK	MACKLEMORE WITH RYAN LEWIS
62	JUST THE WAY YOU ARE	BRUNO MARS
63	JUMP ON IT	SIR MIXALOT
64	I LOVE ROCK AND ROLL	JOAN JETT & THE BLACKHEARTS
65	BUST A MOVE	YOUNG MC
66	JUST DANCE	LADY GAGA
67	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS
68	LIVIN' ON A PRAYER	BON JOVI
69	COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN

	SONG	ARTIST
70	COUNTING STARS	ONE REPUBLIC
71	CALL ME MAYBE	CARLY RAE JEPSON
72	YMCA	VILLAGE PEOPLE
73	#SELFIE	CHAINSMOKERS
74	THE TWIST	CHUBBY CHECKER
75	TWIST & SHOUT	THE BEATLES
76	FOOTLOOSE	KENNY LOGGINS
77	HOT IN HERRE	NELLY
78	LOYAL	CHRIS BROWN F/ LIL WAYNE, TYGA
79	GIRLS JUST WANT TO HAVE FUN	CYNDI LAUPER
80	SAVE A HORSE (RIDE A COWBOY)	BIG & RICH
81	THE MONSTER	EMINEM WITH RIHANNA
82	PUSH IT	SALT-N-PEPA
83	ALL SUMMER LONG	KID ROCK
84	IT TAKES TWO	ROB BASE & DJ E.Z. ROCK
85	IN DA CLUB	50 CENT
86	SWEET HOME ALABAMA	LYNYRD SKYNYRD
87	U CAN'T TOUCH THIS	MC HAMMER
88	STARSHIPS	NICKI MINAJ
89	FEEL THIS MOMENT	PITBULL F/ CHRISTINA AGUILERA
90	MY GIRL	THE TEMPTATIONS
91	HYPNOTIZE	NOTORIOUS B.I.G.
92	O.M.G.	USHER WITH WILL.I.AM
93	SAFE & SOUND	CAPITAL CITIES
94	WONDERFUL TONIGHT	ERIC CLAPTON
95	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C & C MUSIC FACTORY
96	PARTY UP (UP IN HERE)	DMX
97	NEW YORK NEW YORK	FRANK SINATRA
98	LET'S GET MARRIED	JAGGED EDGE
99	CLARITY	ZEDD F/ FOXES
100	STAYIN' ALIVE	BEE GEES
101	ONE MORE TIME	DAFT PUNK
102	MARGARITAVILLE	JIMMY BUFFETT
103	SHOW ME	KID INK F/ CHRIS BROWN
104	FEEL SO CLOSE	CALVIN HARRIS
105	POISON	BELL BIV DEVOE
106	WHERE HAVE YOU BEEN	RIHANNA
107	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
108	KISS	PRINCE
109	WE RUN THE NIGHT	HAVANA BROWN WITH PITBULL

110	RESPECT	ARETHA FRANKLIN
111	THE HUMPTY DANCE	DIGITAL UNDERGROUND
112	WALK THIS WAY	RUN DMC FEAT AEROSMITH
113	WE ARE FAMILY	SISTER SLEDGE
114	LEVELS	AVICII
115	THIS IS HOW WE ROLL	Florida-Georgia LINE F/ LUKE BRYAN
116	YOUR LOVE	OUTFIELD
117	MEGAMIX	GREASE
118	THRILLER	MICHAEL JACKSON
119	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
120	WILD THING	TONE LOC
121	MONY MONY	BILLY IDOL
122	1999	PRINCE
123	BACK IN BLACK	AC/DC
124	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON
125	LET'S GET IT ON	MARVIN GAYE
126	OH WHAT A NIGHT (DECEMBER 1963)	THE 4 SEASONS
127	BOYS 'ROUND HERE	BLAKE SHELTON F/ PISTOL ANNIES & FRIENDS
128	PARTY TRAIN	GAP BAND
129	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
130	STAY THE NIGHT	ZEDD F/ HAYLEY WILLIAMS
131	FRIENDS IN LOW PLACES	GARTH BROOKS
132	MACARENA	LOS DEL RIO
133	WHOOOP THERE IT IS	TAG TEAM
134	HARLEM SHAKE	BAAUER
135	FAITHFULLY	JOURNEY
136	SHAKE YOUR BOOTY	KC & THE SUNSHINE BAND
137	HIT ME WITH YOUR BEST SHOT	PAT BENATAR
138	DANCING QUEEN	ABBA
139	PUMP UP THE JAM	TECHNOTRONIC
140	SWEET CHILD OF MINE	GUNS 'N ROSES
141	POKER FACE	LADY GAGA
142	RED NOSE	SAGE THE GEMINI
143	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
144	SUMMER	CALVIN HARRIS
145	SUMMERTIME	DJ JAZZY JEFF & THE FRESH PRINCE
146	LAST DANCE	DONNA SUMMER
147	RADIOACTIVE	IMAGINE DRAGONS
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Small Events Can Have a BIG Impact

HIT YOUR TARGET, BUT ALSO ALLOW FOR THE UNEXPECTED

By Jay Maxwell

One of the main points that I try to get across to my freshman business students, in a class where they create their own business plan, is that you should find and focus on your target market. Finding your niche, that is, your target market is essential. Otherwise your business may fail because it's difficult, if not impossible, to be all things to all people.

My students often state on their end of semester course review that they enjoy how I'm able to bring my real life experiences as a mobile disc jockey and business owner into the classroom and combine it with the textbook's theory. The example that I give them about finding their target market is that at one time my business cards and literature stated that we performed at weddings, birthday parties, anniversaries, corporate events, school events, and all occasions. Was that what we did? Well, yes. We were trying to be all things to all people instead of finding what one market was our target market. Once we decided that our target was the bridal market, we stopped trying to get events in other areas. If you look at our website (jaymaxwell.com) or our business card, the only type of event you'll see is weddings. At first we thought this might have an adverse effect on our bottom line since we were not going to actively seek non-wedding events. Instead, we began to increase our profit. This was because our revenue increased per event since weddings were our highest priced service, and costs were lowered since we were not advertising "everywhere." We soon became one of the most requested wedding disc jockeys in the number two wedding destination city in the U.S., Charleston, South Carolina.

But did we give up booking events that were not weddings? No, we just didn't spend any money advertising trying to get those events. Often, non-wedding events happen either during the week or during "off" times. Although weddings are typically the high-priced events, the smaller events can bring in income that is mostly pure profit, since the alternative would have been to sit at home and do nothing. A few of our recent events will shed light on the potential rewards of accepting events outside your target market—events that bring in extra income and can be a lot of fun. One event is a sports pregame show and the other is a community event.

THE SPORTING LIFE

Two sporting pregame shows were held within two weeks of each other at the university where I teach. The first event was a Tuesday night block party prior to a baseball game. Tables were set up on the pavement for the students to gather to eat grilled hotdogs and hamburgers. There was plenty of space to dance if they wanted to, but the main

objective of having me there to DJ was to create a festive atmosphere to get the students excited about the upcoming game. Some students did dance when line dance songs like the "Cupid Shuffle" were played, and the team mascot (a buccaneer) danced around when "Party in the U.S.A." was played. The DJ table was set up on a grassy hill just a few feet above the students' tables, between them and the entrance to the baseball field. For only an hour and a half, I pumped high-energy tunes to get them worked up about the game. Then, five minutes before the game began, with "Sandstorm" playing, I made the announcement that the game was about to begin and for them to come inside for the action.

This event was so well received by the students and staff who put it together, that the very next week I was booked for a spring football game pre-show event for a Thursday night. This was actually a historic night for the university since it was the first time that the field was to have lights and played in the evening. As you might have guessed, the university is not very large (about 3,000 full-time students), but we are proud of our Division I sports teams. Once again, for an hour and a half, as the fans filled the bleachers, I was on the track surrounding the football field filling the stands with pumped up tunes. The song list was preselected (see this issue's list) to make sure that every song was energetic and I also wanted to try and ensure that none of the songs had any suggestive lyrics that someone might feel were inappropriate, since our university is Christian-based. One of the highlights for me was that at the last minute, the head football coach was called to do a television interview, so he wasn't able to introduce the team. The privilege fell to me. What a thrill it was for me to say, "Ladies and gentlemen, let's hear it for the 2014 Charleston Southern Buccaneers." While they were coming onto the field, I played about 30 seconds of the original *Superman* movie theme, followed by the last minute or so of Queen's "We Are the Champions", and then the *Rocky* movie theme song while they began their warm-ups on the field. They were to practice on the field for another 25 minutes before we flipped the switch to turn the lights on for the first time, so I played the "Cha-Cha Slide," "Macarena," and "YMCA" to get the crowd dancing in the stands for the next several minutes, until the countdown for the lights and then the game. Once the game began, I left the track knowing the crowd was pumped.

EGGING THEM ON TO A GOOD TIME

Two days later, it was time for the annual community Easter Eggstravaganza, from noon until 2:00. At first I didn't think it would be possible, because of all the weddings that were already booked for that day, but the weddings didn't start until 6:00. This left plenty of time for a family-oriented, fun-filled event where the music that was provided made it, as one neighbor put it, "A one



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

Baseball Pre-Game Block Party

Playlist, in order of play:

SONG	ARTIST	HAPPY	PHARRELL WILLIAMS	PARTY IN THE U.S.A.	MILEY CYRUS
ABC	JACKSON 5	GOOD FEELING	FLO RIDA	SHOUT	ISLEY BROTHERS
I GOTTA FEELING	BLACK EYED PEAS	SAFE AND SOUND	CAPITAL CITIES	TWIST & SHOUT	BEATLES
ROAR	KATY PERRY	CUPID SHUFFLE	CUPID	GET READY 4 THIS	2 UNLIMITED
GOOD TIME	OWL CITY & CARLY RAE JEPSEN	SINGLE LADIES	BEYONCE	CHA-CHA SLIDE	CASPER
GET LUCKY	DAFT PUNK	CALL ME MAYBE	CARLY RAE JEPSEN	GLORY DAYS	BRUCE SPRINGSTEEN
DON'T STOP THE PARTY	PITBULL	HARLEM SHAKE	BAAUER	CENTERFIELD	JOHN FOGERTY
HEY YA	OUTKAST	DANCE WITH ME TONIGHT	OILY MURS	SANDSTORM	DARUDE
I LIKE TO MOVE IT	WILL.I.AM	FIREWORKS	KATY PERRY		

Football Pre-Game Pump-Up

Playlist, in order of play:

SONG	ARTIST	EYE OF THE TIGER	SURVIVOR	<i>The next 3 songs intro'd the football team onto the field:</i>
OLYMPIC FANFARE	JOHN WILLIAMS	I LIKE TO MOVE IT	WILL.I.AM	SUPERMAN (MAIN THEME) JOHN WILLIAMS
WE WILL ROCK YOU	QUEEN	GOOD FEELING	FLO RIDA	WE ARE THE CHAMPIONS QUEEN
GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY	TONIGHT	TOBYMAC	ROCKY BILL CONTI
HEY YA	OUTKAST	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	
HAPPY	PHARRELL WILLIAMS	BOOGIE SHOES	K.C. & THE SUNSHINE BAND	I GOTTA FEELING BLACK EYED PEAS
COURAGEOUS	CASTING CROWNS	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON	MACARENA LOS DEL RIO
CUPID SHUFFLE	CUPID	SHOUT	ISLEY BROTHERS	YMCA VILLAGE PEOPLE
LET'S GET IT STARTED	BLACK EYED PEAS	TWIST & SHOUT	BEATLES	CHA-CHA SLIDE CASPER
ROAR	KATY PERRY			WE WILL ROCK YOU QUEEN

Easter Eggstravaganza

Playlist, in order of play:

SONG	ARTIST	ABC	JACKSON 5	HOT HOT HOT	BUSTER POINDEXTER
HAPPY DAYS	PRATT & MCCLAIN	WALKING ON SUNSHINE	KATRINA & THE WAVES	ROAR	KATY PERRY
GOOD DAY SUNSHINE	BEATLES			SAFE & SOUND	CAPITAL CITIES
GET READY 4 THIS	2 UNLIMITED	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON	CHA-CHA SLIDE	CASPER
WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	BOOGIE SHOES	K.C. & THE SUNSHINE BAND	DYNAMITE	TAIO CRUZ
CALL ME MAYBE	CARLY RAE JEPSEN	BEST DAY OF MY LIFE	AMERICAN AUTHORS	SHOUT	ISLEY BROTHERS
HAPPY	PHARRELL WILLIAMS	I GOTTA FEELING	BLACK EYED PEAS	YMCA	VILLAGE PEOPLE
THE SOUND OF SUNSHINE	MICHAEL FRANTI & SPEARHEAD	HEY YA	OUTKAST	GOOD TIME	OWL CITY & CARLY RAE JEPSEN
		CUPID SHUFFLE	CUPID	I'M A BELIEVER	MONKEES
<i>The following 4 songs were played during egg hunt:</i>		PARTY ROCK ANTHEM	LMFAO	TWIST AND SHOUT	BEATLES
BUNNY HOP	RAY ANTHONY	I LIKE TO MOVE IT	WILL.I.AM	TEACH ME HOW TO DOUGIE	CALI SWAG DISTRICT
AT THE HOP	DANNY & THE JUNIORS	CONGA	GLORIA ESTEFAN	MERRIE MELODIES CLOSING THEME	"BUGS BUNNY"

hundred percent better time for everyone.”

The music was once again a mixture of classic standards and new upbeat tunes to set the stage for a festive occasion. Much of my time was spent making announcements about the face painting, Easter egg hunt locations and times, games, the raffle, and reminding people about the free baked goods available for everyone to enjoy. The two hours went quickly and it was such a pleasure to see everyone bouncing around and experiencing a good old fashioned fun time with friends and neighbors on a

beautiful spring day. However, just before I was going to play my last song that I had pre-planned (again, see this issue’s list), a lady came up to ask for 'Teach Me How to Dougie" for her son. Not only did her four-year old son dance to this song, but about ten other youngsters joined him on the grass to show their moves. It was gratifying to think that our music at this small event had hopefully made a big impact on their memory of a fun day. I was so glad I listened to his mom when she asked me to “Play Something We Can Dance To!” **MB**

How to Grow a Hit

ART, SCIENCE—OR BOTH?

By Mike Ficher

The annual 200 most-requested songs—one of Mobile Beat's most engaging and anticipated features—offers compelling evidence of the variety of songs and artists that have risen, often through radio airplay, to revered stature as staples of the mobile entertainment world.

mixed with 'thrift Shop,' 'single Ladies' and 'Hey Ya,' spiced by 'the Way You Look Tonight,' 'My Girl' and 'shout.'

A HIT RECORD—ART OR SCIENCE?

Depends who you ask or where you turn.

"So many records and hit records were sort of happy accidents," offers Tommy James, who, with the Shondells, was a hit machine in the 1960s and early 1970s with classics such as "Mony Mony," "Hanky Panky," and "Crimson and Clover."

"When you listen to the records of the

"Louie, Louie" and the sugary recipe of bubblegum for radio airplay and record sales. They both did quite fine.

"I have this tremendous respect and appreciation for hit singles because they really were little pieces of magic," said James. "So much that is on the record was unintentional."

While most of the Shondells' hits recognized others with producer credit, James often played an active role in the finished musical product and, in 1970, co-wrote and produced "Tighter and Tighter" for Alive and Kickin'.

"You were shooting from the hip all the time, there was so much nonsense. It was so whimsical making a record," noted James, who has been a part of 23 gold singles in his career. "There was so little studio time. It was always about getting you in and out of the studio fast, the studio costs money...So when these magical bursts of sound would sell a million copies, you had to scratch your head."

Art? According to James, maybe something a bit more difficult to pinpoint.

"There's this mystical quality to singles. There's nothing calculated. Albums are much more calculated. Singles are so off the cuff."

DISTILLING THE MAGIC?

During the last several years, technology and a few creative, inquisitive minds have been attempting to venture "on the cuff," applying science to the art of making

hits and memorable records.

In 2009, Hit Song Science emerged from technology developed by artificial intelligence scientists from Group AIA in Barcelona, Spain.

"Music is one of the last industries to use data in making decisions," then-CEO David Meredith told the San Francisco Chronicle in 2009. "It's really been a gut-feel kind of industry for years."



Only in such a universe can artists like AC/DC, the Black Eyed Peas, Bon Jovi and Psy comfortably coexist with Neil Diamond, the Beatles, Journey and Cupid, while also sharing space with Frank Sinatra, LMFAO, Bruno Mars and Michael Jackson.

The mobile galaxy spins on the vicissitudes of "Don't Stop Believin,'" "Love Shack" and "Pour Some Sugar on Me"

60s, so much of the sound is bad microphones, cheap wiring and cheap echo chambers."

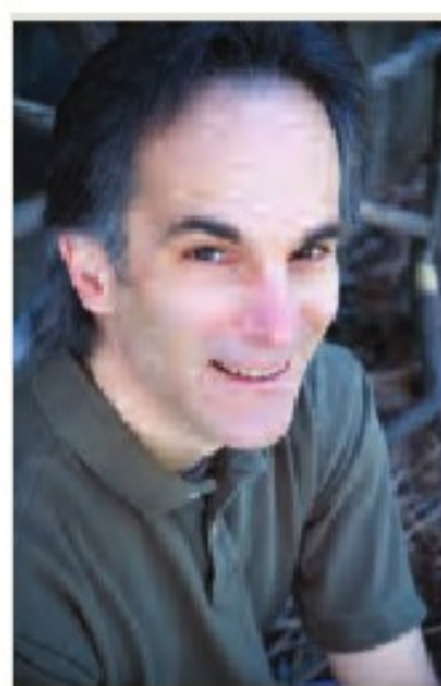
In the 1960s, the sublime craftsmanship, transcendent musicianship and sonic brilliance of the Beatles, the Beach Boys, Motown and Phil Spector resided alongside the often deliberate raggedness and native naiveté of the garage bands, the musical and lyrical errors of

Hit Song Science employs "a series of algorithms that we use to look at what's the potential of a song to be sticky with a listener," Meredith told NPR, "to have those patterns in the music that would correspond with what human brain waves would find pleasing."

Meredith noted the Hit Song Science's software found that hits have certain common patterns of rhythm, harmony, chord progression, length and lyrics. A study conducted by the Harvard Business School found that the software was accurate eight out of every ten times.

In 2012, European researchers continued to explore the realm of scientific hit prediction. Mining 50 years' worth of hit songs on Britain's Top 40 charts, the team developed a computer program that attempts to predict whether a song will ignite the airwaves or fail to kindle a response.

Their product, Score a Hit, quantifies how similar a song is to previous hits and misses with new tunes continually added to the database.



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.

According to project leader Tijl De Bie in a Los Angeles Times article in 2012, "Time frame is important: If you're scoring a song from today, then we will consider the songs in 2011 more important than the songs in the '60s."

"We represent each song using a set of 23 different features that characterize the audio. Some are very simple features—such as how fast it is, how long the song is—and some are more complex features, such as how energetic the song is, how loud it is, how danceable and how stable the beat is throughout the song. We also took into account the highest rank that songs ever achieved on the chart." Score a Hit combines a song's features in

an equation to generate a score.

One of the interesting observations developed from the research of hit songs is the change through decades of what was critical to a song's success.

"Danceability was not important in distinguishing top and bottom songs until the late '70s," said De Bie. "But from 1980, it became really important, maybe in relation to the rise of disco, electronic dance music and other later music."

"From the late 1980s, the songs at the top became relatively harmonically more complex than songs at the bottom. Before that time, songs on the top tended to be harmonically simpler. That's quite interesting, because somehow the opposite is true for rhythm."

"Nowadays (since the late '80s), simple binary rhythms tend to give a better guarantee to success than complex rhythms, and before it was generally the other way around."

Little pieces of magic or calculated science? Maybe it's a little of both. **MB**

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DJ Jazzy Jeff Keeps Success Fresh

By Ryan Burger

When Jeff Townes, a.k.a. DJ Jazzy Jeff teamed up with rapper Will Smith (The Fresh Prince), in 1985, they created a unique, “clean” version of hip hop that helped the genre conquer the musical mainstream.

While some rap “purists” would criticize the group's crossover success, there's no denying the influence they had on the wider culture, especially when aided by *The Fresh Prince of Bel-Air*, the sitcom starring Smith and featuring Townes as a recurring character.

The biggest-selling single for DJ Jazzy Jeff & The Fresh Prince was “Summertime” which peaked at number 4 on *Billboard's* Hot 100 in 1991 and also won a Grammy. Previously, they garnered the first Grammy for Best Rap Performance in 1989, for “Parents Just Don't Understand.” While Will Smith went on to enjoy high-profile success as an actor, DJ Jazzy Jeff has continued to tour and share his legendary stylings with new generations of fans.

In anticipation of Jeff's upcoming appearance at the next Mobile Beat Las Vegas show, Ryan Burger, Mobile Beat publisher, pinned him down long enough to learn a little about how he helped bring hip hop to the masses.

Ryan Burger: Jeff, tell us a little bit about how you got involved in all this business.

DJ Jazzy Jeff: Aw, man. I think just growing up in Philly, especially in the late '70s and '80s when they had block parties where the DJs would bring out massive sound systems and people would just gather in the street and dance. I was more intrigued by watching how the guy who played the music just controlled everybody. It was amazing that he dictated the mood and the happiness of everyone depending on the records he played. I was like, “I want to be like that guy.”

R B: What were the first DJ “tools” you worked with?

J J: That was just mom and dad's component set and I just had 45s that I borrowed from my brother. And then I started kind of taking my lunch money and buying 45s because I believed that a DJ's most prized possession was his record collection, and I wanted to start forming my own collection. I just wanted to be the guy in the neighborhood, if someone up the street wanted to have music at their party, that they would call me.

R B: So you started out doing some house parties, block parties, and so on. How did things progress from there?

J J: Well, when you're the go-to guy in the neighborhood, say a 10-block radius, then that stretches to a 20-block radius; then you end up doing something that everyone in West Philly comes to, and then you get a reputation that you're the guy in West Philly. And then someone has a really big function that they'll have the best guy from West Philly, South Philly and North Philly; and then you start gaining citywide fame. And as that just keeps growing, there goes your reputation...

And that was it. And you know, Philadelphia is very close to New Jersey, is very close to Delaware, is very close to...Next thing you know, you're the DJ in the tri-state area.

R B: So, after fading away a little bit, now DJs have come back around to the forefront with the whole EDM thing. How do you relate to the latest crop of DJs?

J J: Well, I'm good friends with most of those guys. The irony is you'll get a lot of those guys that they're kind of like, wow, man, you're the reason why I started DJing...

And I'm extremely happy for a lot of those guys because the DJ is the guy again. You know, the DJ is the man. Rappers want to be DJs now. And it's kind of like to be around to watch something basically go out of style and come back in style is really great.

R B: And what are your current tools of the trade?

J J: Well, I make sure that they have Technics 1200s always. I bring my own mixer, which is a Rane 62. And then I'm working with Serato, so I bring my computer and all the rest of my stuff...I try to bring as much of the stuff as I can and just make sure they have turntables that are in working order, a really loud monitor so I can hear what I'm doing and the table to be at a pretty good height.

R B: What are you going to do since 1200s were phased out?

J J: Well, you know what I find interesting? I was with a bunch of DJs last week at the Red Bull Thre3style Finals in Toronto...And we all sat around and talked and we all agreed, you have never seen an official statement from Technics that they were discontinuing the 1200.

R B: It was always second-hand...

J J: It's always from another DJ, from some kind of blog...

R B: Tell me a little bit about this Vinyl Destination thing you've been doing. I was checking out some of the videos online...

J J: Yeah. You know, what happened is one of the tours we went on, I took a friend of mine who's a great videographer, because we would go and do dates like Zouk out in Singapore, where it's 80,000 people on the beach. And trying to explain that to someone, it was really, really hard for someone to understand that you're in Singapore, not West Philly, not in Brooklyn, not in LA--you're in Singapore and it's 80,000 people on the beach listening to a Tupac record.

So it was kind of like, you know what? Let's shoot it. Let's shoot it and post it just so people can understand that this kind of thing exists. And we shot it, and me taking him on the road and he ended up pulling me aside next to the last date and he was just like, "I really think that people will really get a kick of seeing it because it's so much more than the music."

...Like we started joking and started thinking about the different outlets. This is MTV because of music; this is the Travel Channel because you're traveling all over the world; this is the Food Network because it's five guys trying to figure out what are we going to eat in Malaysia; this is the Fashion Channel because now we're going sneaker shopping...It covered a lot of ground.

So we shot it; he took it back and he edited it and we started posting up 15-minute episodes every two weeks. The response was ridiculous, to the point that we had a couple people come to us saying we would like to try to turn this into a television show. My biggest thing is it's not scripted; I don't want to script it. Unfortunately so many of the reality shows are scripted.

And we said, you know what, maybe this is where it should live. Maybe it doesn't have to be so big. Maybe it should live right here in its natural form, that you get a chance to see that staying on the road for a month, we don't want to be around each other anymore. You get sick of somebody for a month. You want to go home. Like, the level of cheerfulness changes from the beginning of the tour to the end of the tour, because I want to go home and see my wife and kids.

R B: Understood.

J J: But seeing the reality of all of that, that sometimes you have incredible gigs and sometimes the gigs are kind of like, eh; sometimes the equipment is great and sometimes it sucks. It's so much that goes into that. And we are extremely excited at the level of success that we've had. We're actually releasing the documentary of the Red Bull Thre3style today that we shot.

And you know what it is? It's kind of like almost giving a little bit of inspiration to DJs and people out there to let you know that this is really big. This is really big. I'm going to Vietnam in two weeks, and my brother fought in the Vietnam War. So just the dynamic of that in itself, that look at what happened in 20, 30, 40 years to the world; that I'm in Vietnam playing a Biggie record. But to me, documenting that is very, very important.

R B: One last thing I wanted to check with you on. The people that hooked me up with you, the Om Audio people, tell me about the in-ears that you're really big on right now.

J J: A friend of mine sent me some headphones. And I have a million pairs of headphones, million pairs of ear buds. It took a second and I opened the package up and I put them in and I listened to them and my mouth just opened; oh my god, these sound incredible.

Especially somebody who does studio work, that you kind of want it to sound real. You don't want too much bass, you don't want too little bass, you don't want too much highs or too little highs. You want to hear the music exactly how it's supposed to. And it sounded so true and so real that I freaked out.



It's like, oh my god, you know what? How can I get a couple more pairs? Because I'm one of those people that when I find something I like I want to send it; let me send one to Grandmaster Flash and let me send one to Q-Tip, you know? Because you just want to share it.

And we ended up starting to talk. It was like, hey, man, let's do something, because I thought that these were the best in-ears I've ever heard.

R B: So anything else you want people to know about The Magnificent One, DJ Jazzy Jeff?

J J: Just for a glimpse of what it's like to travel the world and play music and have what to me is the best job in the world, definitely check out VinylDestination. We leave next week for a month-long tour in Asia, Australia, and New Zealand, which we're going to film everything.

We're going to start all of the new season in January. The new season starts on DJJazzyJeff.com and we're posting up the old season on iTunes for people to see. **MB**

Top DJ Strives for Greater Heights

ALAN DODSON CONSTANTLY PURSUES NEW OPPORTUNITIES

By Ryan Burger

Alan Dodson is a DJ with fingers in many different pies. Yet his attention to detail keeps him from settling for anything less than his best in any of his many endeavors. Along with being a veteran in the mobile entertainment field, he has applied his technical training and experience, much of it gleaned from a stint in the military, to a variety of problem-solving projects. Participants in his Top Gun Workshops and attendees at recent MBLV events will remember him as an engaging educator as well. Mobile Beat Publisher Ryan Burger tracked down this busy serial entrepreneur for a brief look at his life in entertainment.

Ryan Burger: Alan, tell us about yourself.

Alan Dodson: Well, thank you, Ryan. I started out as a radio DJ at a little 5,000-watt AM station in St. Ignace, Michigan called WIDG. Turned out we had a saying, "WIDG by the bridge," because it's right at the Mackinaw Bridge, separating the two peninsulas.

R B: I was just up there on a wedding anniversary; beautiful part of the country.

A D: Yeah. As it turns out also, Bill Herman happened to have worked at that same radio station at some point in each of our careers. So a little overlap there between two guys in the industry...When I started, I was actually active-duty military at the time and I was doing a one-day-a-week, on-air show, and they asked me to get involved in the sales side. So that really was the start of not only my radio career and disc jockey career, but also the beginning of my sales career.

So as that evolved, I was doing a lot of voice work and we were also doing a lot of live remote broadcasts, which I feel is kind of the beginning of the mobile disc jockey industry, because back in the '70s there really were not very many mobile disc jockeys going out and doing events. But as radio DJs we would take equipment out, set it up, play live back to the station. People would actually see a disc jockey working outside of the studio, so they could see what we actually did.

R B: So did you go on to work for a big multi-op DJ company or did you just get into doing it on your own? What's your philosophy on that?

A D: I've never worked for a multi-op, nor have I ever been a multi-op. As I was doing different events and started doing small parties, occasional wedding here and there, it



was always to me just a little part-time venture, something I enjoyed doing and was able to help make people happy with music.

Through the years it became a passion of mine, and although I didn't actually go full-time until about seven years ago, I had always been in and out of the business, being a part-time operator.

R B: These days, how many gigs do you go out on in an average year?

A D: Well, I'm now a wedding specialist. I do almost exclusively weddings; probably 95 percent. I do quite a bit of charity work as well.

In my wedding business, my target is 30 to 35 weddings a year. I'm not a high-volume guy. I'm more interested in creating a unique experience for my couples. I spend an extraordinary amount of time in the planning and preparation stage. What I tell people is that it's 20 percent about the music and 80 percent about the preparation and the experience that we can build during the event.

R B: That's still a good amount of weddings. And you're in Bristol, Tennessee...is there enough of a demand for the level of a personalized service that you're providing?

A D: Well, the one thing that I have found as I've lived in different parts of the country, that there is always a market

for quality services, virtually regardless of the population.

Now, my service area that I routinely work is about 650,000 people. We have a tri-cities region here that encompasses that much area. (Of course, when NASCAR's in town our population doubles.)

But the market is adequate. There are about four DJs of my mindset in this region and we are all at a comparable pricing point and provide comparable services, with what I would consider equal training and capabilities. And we all stay busy and get as many events as we actually want to work.

R B: Tell us a little bit about what you're doing with sharing your knowledge and your experience, both as a disc jockey and as a salesperson, at MBLV and other conferences.

A D: Well, I saw a need in the industry for a training profile to help people be better in the business side of entertainment.

You know, the music business in general -- disc jockeys and bands, wedding singers, etc.—many times are very, very highly qualified to do what they do as far as their performance; but they are often completely clueless when it comes to how to operate a business or to properly sell and market that business.

So I've created the concept of Top Gun Workshops. I happen to be a huge fan of the Top Gun movie. Along with being former military, and having a dad who was in the Navy, I'm also a pilot, so I'm a big fan of flying -- it all kind of fit into the Top Gun theme. So my concept was to take the concept of the fighter training squadron that the Navy has, where they take their best people and make them even better.

And so my concentration with Top Gun Workshops is to find DJs that are really good on their performance side but are soft on the business and help them excel in their markets, get paid what they're worth, and create extraordinary experiences for their clients.

R B: You're an entrepreneur in many different ways, for instance, with Mr. Picture Booth and some other things. Tell us a little bit about those.

A D: Well, the way I got to the Mr. Picture Booth thing is the fact that about five years ago, I had been working with a local bridal show for a number of years as an exhibitor, and the gentleman that owned the show wanted to retire. And I said, "What are you going to do?"

And he said, "Well, I'm probably going to shut it down." I suggested that instead of shutting it down, we should work out something where I could buy it and take over the bridal show. So that deal came to pass and I acquired this bridal show in its 24th year of operation; next year will be its 30th year of operation of the show.

So, one of my exhibitors was a company called Mr. Picture Booth. A local engineer had designed what I considered a very unique photo booth; a "salon booth"--a fully-enclosed mini-studio.

His wife worked for Marriott and she had an opportunity to take a transfer out of the area. He said, would you be interested in buying Mr. Picture Booth? I said, only if you'll sell me the designs and trademark and everything all together. So we worked out that deal. I acquired that company in 2010.

Then we took his design and made it more lightweight and affordable, and created the entire Mr. Picture Booth.

We operate it as a licensing program, so we help people get into business under our brand, website and hosting service, including training and back room operations for them.

Just recently, based on consumer demand, we've created a new kiosk-style Mr. Picture Booth which is different from any of the other kiosk systems around, in that it's on wheels. It's completely self-contained, with no connections or anything to make. Roll it in, set it on the stand, plug it in, and start shooting photos. Everything is included and functional in one box that one or two people can handle very easily.

R B: What other things have you been excited about recently?

A D: Well, along with being an entrepreneur and an amateur inventor, I'm also an electronics technician. That's what I did in the military. I continued that education for many years working in radio and television in electronics. So I keep a lookout for things that could be of use.

One of the things we found in the modern wedding industry is that everybody's got a smartphone or an iPad or a digital camera that they bring to the events. And the common denominator of all of those is that they pretty much all have limited battery life when you start shooting a lot of pictures and tweeting and sending out Facebook posts from an event. And everybody's always scrambling trying to find an electrical circuit to plug into.

So I came up with the concept of a self-contained charging system that can sit on each table and be able to recharge those devices without having electrical outlets available. So even if they're out in a tent in the middle of a field, people will have these charging stations right there at their table where they can plug in and recharge their devices. We're calling it MyPartyCharger.

R B: It's a neat concept.

A D: Also, since there's not a whole lot going on in the fall months for many DJs, we decided to put together a DJ and event vendor cruise for October of 2014. And in order to not interfere with weekend business, we are doing a Monday sailing with a Friday morning return to port, with two-and-a-half days of training and conferences at sea.

The ship will sail from Miami. The first stop is in Nassau, Bahamas...We're going to go from 12:00 PM to 5:00 PM each day with our training programs, giving people time to go ashore, do some sightseeing, come back to the boat, get their training... Our final stop will be Key West and then back to Miami.

R B: Very cool. Where can people find out more information about the things we've talked about and you in general?

A D: Well, my training website is TopGunSystems.com. The other best way to find out about pretty much everything else we do is to go to our landing page, which is ThosePartyPeople.com.

R B: Anything else you want people to know about you before we wrap this up?

A D: I have a blast at what I do. I get to party for a living: How cool is that? **ME**

Golden Mike Shines Onstage

LOOKING BACK ON A GLOWING SO CAL ENTERTAINMENT CAREER

Mike Vaillancourt should be a familiar face to anyone who has ever attended a Mobile Beat Las Vegas show. He is a true veteran DJ, who can look back on more than two decades behind the mic. He epitomizes the positive image of the mobile entertainer: upbeat, outgoing, always ready to lead people into fun, but without putting himself in the spotlight. We got him to sit still long enough to share some of the wisdom gleaned from his long career.

Mobile Beat: Mike, you've been a DJ for quite a while. Tell us about how you got into this thing.

Mike Vaillancourt: Okay. Well, I started young. I was born at an early age. I started as a child and I've always been in the music business, taking up drums in my early teens and working as a dance instructor for the Fred Astaire Dance Studios for eight years.

M B: So you've got style, there's no doubt about it.

M V: Oh, I got style, yeah.

I saw in life at an early age that I wasn't going to make a living dancing and playing drums, so I started a sign business. And after about 30 years in the sign business, while playing drums and teaching dance on the side, I discovered the art of DJing. I quickly became passionate about it and good at it, so I retired from the sign business and went all-out for the DJ business about 25 years ago.

M B: Wow. So this was your second career and you've still put in more time than the average DJ...Do you have anybody else working for you?

M V: Just myself. Before my son went into the Coast Guard, I would bring him

on gigs with me.

M B: Tell us a little about the events you do, and what makes you different than the average disc jockey.

M V: Well, I have had, for the last eight years, the Golden Mike Entertainment Stage at the Orange County Fairgrounds on the weekend marketplace. It's California's largest outdoor marketplace. We have over 1,200 vendors there every Saturday and Sunday. And I have a stage called the Golden Mike Entertainment Stage.

There's a dance floor in front of the stage; there's 300, 400, 500 people in front of my stage at all times. It gives me great exposure to people looking to hire a DJ...It's every kind of music from big band/swing all the way to about the '80s. I can't too much later than that because of the family-oriented aspect of it.

I tend to do mostly weddings, anniversaries, private parties, reunions, dances, corporate events, car shows... It doesn't matter what the event is as long as it's up-tempo.

...I can't say I prefer one type of event over another, although weddings are my choice. I prefer any high-energy event over the more sedate. For me it's all about a packed dance floor, lots of fun, lots of laughter, and everybody leaving that event saying, "Hey, we had a great time thanks to the DJ!"

People don't understand...When they're spending big money for the cake—and some people pay more for that cake than they do a DJ or a whole band, for that matter—and they put out big money for photographers and the event coordinators, and just to decorate the tables...they don't realize it's the DJ who is going to make or break that event. It's the DJ who sets up those moments that those photographers and videographers capture.

M B: What is your average rate for a wedding reception? How do you package and sell your services?

M V: Well...I'm finding out in Southern California more and more people are having the DJ do both the ceremony and the reception. If I'm doing the ceremony and it's at the same location, I charge \$300 just to do the ceremony and I charge \$795 to do the reception, up to four or five hours. If they want extra stuff like lighting and gobos, I have all that; I charge extra for that. Every DJ should.

M B: How do most people hear about you?

M V: My Golden Mike stage brings me in exactly half of all my business...I have speakers on all four corners of my stage, and on top of those speakers I have a little "please take a card" sign with my business cards. And I can't tell you how many people...walk up and take my business cards. And that's where I get my business from.

M B: Have you gone much outside the LA area?

M V: As my advertisements say, "I service anywhere of everywhere."

I went to Chicago a year ago to do a wedding; they paid for everything. How did I get that? I did one daughter's event here in Southern California and they liked me so much...they came up to the edge of the stage and said, "We want you to do our other daughter's wedding." I said, "Wonderful, no problem." They said, "How much you charge?" I said, "Same thing I charged you last year." And they said, "Well, but it's in Chicago." So I said, "Okay, let's sit down and let's talk about it."

So here's the thing. They did pay me the exact same amount that I did their daughter's wedding for here in California. It was around \$800, \$900 for the reception. But they flew me to Chicago; they put me up at the Conrad Hilton; they paid for my meals; and they rented some DJ equipment for me for the gig.

M B: And I assume you rolled with your laptop and some of your own personal tools—



M V: I brought nothing with me; absolutely nothing. And we'll get to that when you start asking me about what I use as DJ equipment.

M B: Let's go straight into that, then. What does your average wedding rig encompass?

M V: Okay. I might need a written guarantee that when I describe it to you you're not going to burst out laughing.

M B: Well, we are recording this, so go on.

M V: Okay. First, my speakers, I have four JBL Eons.

M B: Nothing wrong with that.

M V: Okay. I have a 1200-watt Mackie powered mixer which is rack-mounted; and right above that I have a Numark dual CD player—which is all I use.

I carry two SKB cases with over 100 CDs in each case that are all categorized in '50s, '60s, Motown, disco—little tabs sticking up, tell me right where everything is. I have never had any troubles whatsoever using the CDs, and one of the reasons is I always update—I don't use the same old DJ system that I've had five years ago, especially at my age. I went and bought those new JBLs because of the weight; 32 pounds each.

I built a special rack myself, because I used to make prop and set designs for theater and stage, so I had all the tools to put all this together. I built it just to fit the Mackie powered mixer, the little lights and all the plug-in stuff. Then underneath there I built in two little compartments for 50 feet of speaker cable, where the speaker cables are housed.

Another reason I'm not converting over to laptops and computers is I am going to retire in two more years.

M B: You've got the game plan already figured out...

M V: Yeah. I retired eight years ago from my sign business, but my wife's got two more years before she retires. When she does...I'm giving up the DJ business and I'm going fishing.

M B: What other words of wisdom do you have for our readers?

M V: Don't think about yourself as much as you think about the person you're doing the event for. Every DJ has to remember: He needs to put his best foot forward at each and every event. I don't care if it's standing there doing nothing but playing '50s tunes at a car show or being interactive at a wedding or a corporate event or whatever. Get out there; learn all the tricks of the trade. Learn what makes people want

to get out on the dance floor.

I have a slogan—it's even on my business card. It says, "I have ways of making you dance." That's telling people I'm a fun guy. That's also causing people to come to me and say, what do you exactly mean by that? So I describe it to them.

Learn to think about the other person before yourself. You're a DJ. You're talented. You may have all the best equipment out there. You may spend \$15,000 for a couple speakers and an amp—the best out there. That doesn't make you a good DJ. That doesn't even mean your sound's going to be better than the guy that's using something inferior.

But care about the person you're doing it with. Enjoy what you're doing. Don't think about the money part. Think about it as that's where your next job is coming from.

M B: Okay, Mike. One more question. You're a unique fellow and you've been out there a long time. But for those who haven't met you, describe yourself.

M V: Well, my wife says that she can't believe there's someone out there I haven't met before. I'm a 72-year-old, outgoing, fun-loving guy who knows how to put the beat in people's feet, period.

Check out GoldenMikeDJ.com for more about Mike. **MB**



For some of you, prom season is winding down; others are still full-speed ahead, while others may be cowering in fear. Fear? Yes, fear. School dances can be a scary monster to tackle. Even for myself, as I handle 60+ schools a year, there are times I pull my hair from being overwhelmed. However, it helps to take some negatives and looking the positive spin on how to overcome. Although I've covered a couple of these in previous articles, let's revisit the list...but this time with four awful things you hear from the teachers or parents!

NO GRINDING, PLEASE CONTROL THAT OR CHANGE THE MUSIC

I love when people tell me this at the meetings, because it allows me to stand out. While everyone else says "sure" and has zero game plan on what to do, I give them ideas. I remind them I provide a controlled dance environment vs an afterparty where anything goes. I tell them my strategy, which includes SEVERAL bits of info. Part is what I call the Water Bottle Theorem.

Water Bottle Theorem:
If you announce in a room with nothing to drink not to throw water bottles in the air, someone will throw water bottles in the air.

I also DON'T slow down the music by playing a slow

song. The last thing you want, when people are doing the Miley Cyrus, is to play a slow song. These two "solutions" are what most people resort to, so I quickly throw them out the window, as they're just bad ideas. This pattern interrupt gets their attention, as I go over the keys of how to keep dancing at a respectable level: interaction, color psychology, focus shift, distractions. Oh? You want to hear more on that? That's for another article...

YOU CAN'T USE FOG/HAZE

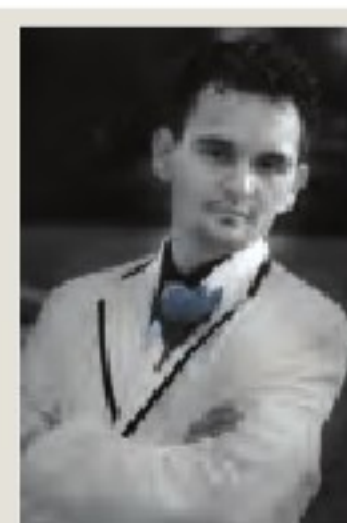
Oh man— that's always a sting to hear. I had a couple of club-style themes where I was told this. It was disappointing, as I had to scrap the entire show and redesign the vision. Well, I stopped letting it bum me out and welcomed the challenge. (Ok, it still bums me out a bit) At this point, focus less on things like lasers, moonflowers, and other aerial effects. Take advantage of LED technology and get fixtures with thick, color-changing beams. Wide and bright = your friends. If you have good DMX software, you can accomplish some great scenes with prisms and well-designed gobos.

We take advantage of pixel-mapping effects and strobes that allow us to create eye candy. We've also used this as an opportunity to sell gobo projections and upgraded lasers to be controlled with software to create fun graphics. It's allowed us to create a new

experience by making wash fixtures the star of the show, such as UV lights for a neon theme.

The lack of haze doesn't cripple your show, it just presents a new design challenge for you to rise to!

Arnoldo Offermann is the creator of the video series Master School Dances and author of R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.



YOU CAN'T SET UP AT THE TIME YOU NEED

No positives about this scenario, except that there is NO better way to become more efficient. However, you must stick to your guns. We've had to be the bad guy and remind schools multiple times that we cannot guarantee the setup if we don't get the time that we agreed to. This happens mostly with first-time clients that are booking a large setup for the first time. With a bit of discussion, most venues will help you find an alternative plan.

One venue recently had the room starting at 3-4, but we wanted a bit more extra time, so they let us unload and preset in the room nextdoor. When the main room was cleared, we rolled in most of the equipment and setting up was a breeze.

Necessity is, as they say, the mother of invention, and the crew came up with new ways to set everything up much more quickly. While these scenarios are tough, working under tight pressure really helps in the long run. Most people can't trouble-shoot and react within seconds, but this crew can—every time.

HERE'S A "DO NOT PLAY" LIST / "MUST PLAY" LIST

Some people are OK with this. We are not, and we use it as a selling point. You've heard the phrase "I am a DJ, not a jukebox." Well, we practice this. We gladly take lists, but with no mandates. We were hired to create the best possible dance, so we do our jobs the only way we know how: the right way. We often get asked why we don't take "MUST PLAYS" and the reasons are simple:

1) It is hard for ONE committee to decide what the ENTIRE school wants.

It was disappointing, as I had to scrap the entire show... Well, I stopped letting it bum me out and welcomed the challenge.

2) It puts pressure on the teacher to research all the songs, which can lead to epic fail. I've been handed a list containing Pretty Ricky's "Grind On Me" as a MUST PLAY at a school that wanted to REDUCE grinding.

3) It voids a guarantee of a great dance. Think about it—how can I offer a guarantee if I'm restricted on my craft?

Do these responses sound diva-ish? Yup! But when you explain why, you build rapport AND establish yourself as the expert with out-of-the-box ideas. You raise expectations for your company AND the school's dance in general. We let them know our standards are based on what we've learned as a company that does these dances more than anyone else.

Take off the DJ hat for just a moment, and put on the consultant one and you'll take these common "DJ fears" we hear about and make something good out of them!

(Oh, and if you want the full school...there's always MasterSchoolDances.com.) **MB**

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Karaoke Technology

PART I: JOURNEY FROM HARDWARE TO SOFTWARE

By Richard McCoy

In the beginning there were a handful of DJs spinning vinyl. Playing music and working the crowd were their primary tasks, then as they are now. But when a new interactive music experience began to be imported from Asia, many saw a great opportunity to add another level of entertainment to their offerings. And of course they had to add another bunch of items to their gear toolboxes in order to get the job done.

DISC WORLD

We are talking, of course, about karaoke. When some DJs added karaoke as an upsell in the mid-1980s, they turned to another large-format disc, this time a digital one. The first LaserDisc (also known as "DiscoVision") was developed by MCA in the late '70s. Meant to be the replacement for VHS magnetic tape, the LaserDisc was the first optical and digital format for preserving audio and video data. As such, it avoided the degradation associated with analog tape. The early, limited technology dictated a large format that was familiar to DJs.

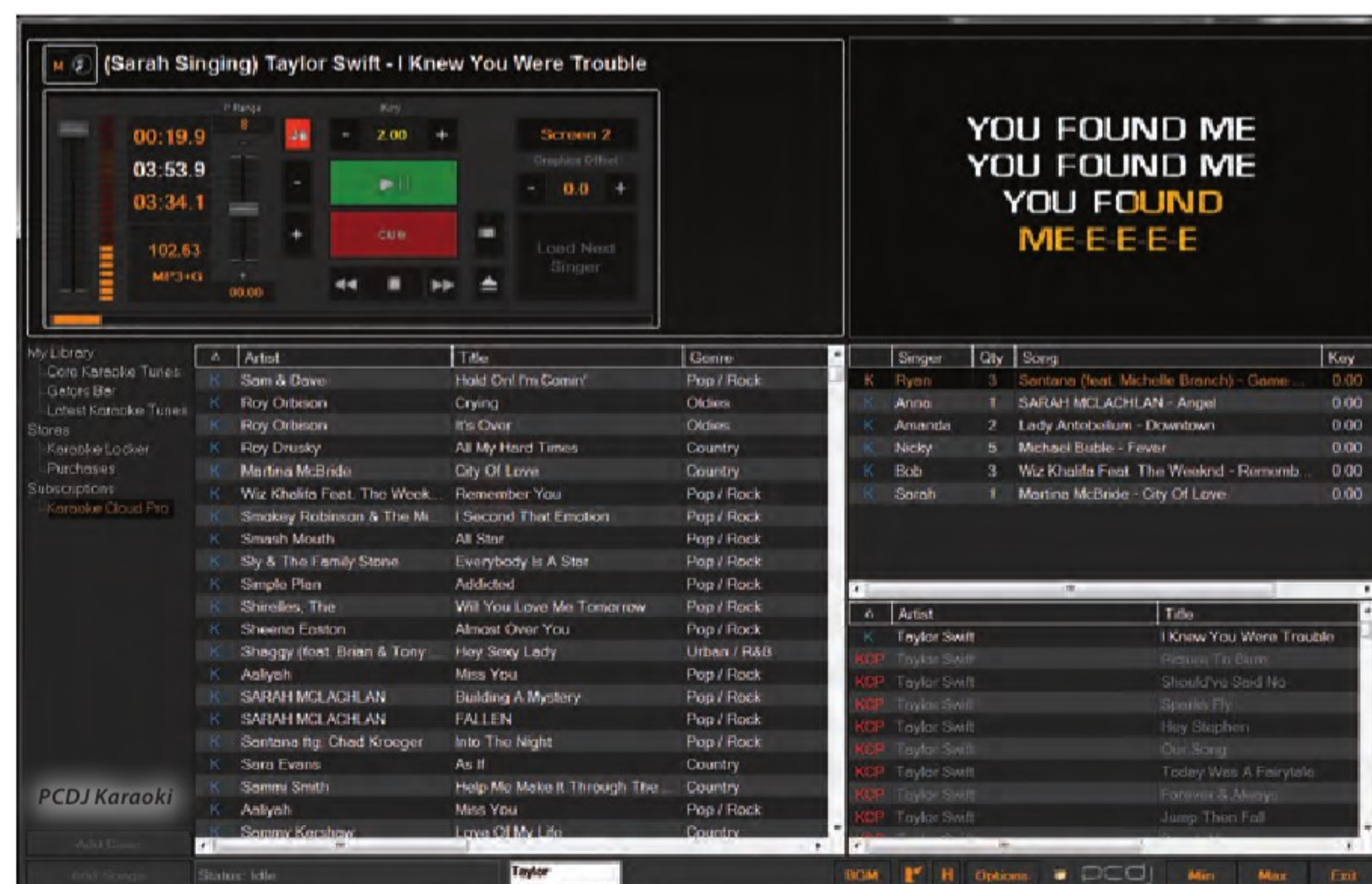


Pioneer Electronics was the first company to develop the LaserDisc as a karaoke format, providing on-screen lyrics with background graphics. The price ranged from \$90 to \$140 per disc, and there was a limited number of songs

available. As a result, few DJs could afford the high cost of LaserDisc material and players. (Fast-forward to today, and I have found LaserDiscs at Goodwill stores for about \$1 apiece. This has actually allowed me to increase my karaoke library by over 1000 tunes, as I've now converted all of LaserDiscs to MP4 computer files.)

In the mid-1990s, the gold-layered CD was developed to assure the long-term viability of stored data, such as archives and album masters. (It had been determined that the regular aluminum coating used to store data would oxide and cause corruption.) This new development also revealed that additional digital data could be stored between the audio tracks in the form of text or graphics. The CD+G format for karaoke took advantage of this, and is still commonly used today.

This 4.75" disc format was not only affordable, but allowed 20 to 25 karaoke songs with lyrics to be stored on one disc. Players of this format were also cheaper and smaller, allowing more DJs to offer karaoke services.



Add to this the development of affordable video projectors, flatscreen video monitors and wireless microphones, and a whole new type of karaoke-focused DJ developed: the karaoke jockey or KJ. It also became an opportunity for bars and restaurants to provide some interactive entertainment for patrons.

A BYTE OF KARAOKE

Today, the computer is a central component of many a DJ's music playback system. Along with audio and music video, new karaoke material is readily available in a digital format. Its presentation has evolved beyond the standard lyrics on a blank background, to include colorful graphics and even video behind the words.

The most common digital karaoke formats include MP4, MPG or WMA, along with other video formats such as AVI or FLV.



Richard has been an electronics hardware/software engineer in Silicon Valley for over 45 years, and is listed on several patents. During that same time, he has also operated as a mobile DJ, doing more than 4000 shows. Richard has contributed to the design of chips, graphics cards, audio and video systems, computers, and even satellites, as well as DJ lighting and sound equipment, while working for companies like Fairchild, Acer and Atari.

Converted CD+G karaoke files typically come as an MP3 and CDG (graphics) file bundled together, or BIN files. The MP3+G® format, licensed by TriceraSoft, is also gaining wider acceptance.

Most current DJ software programs can play karaoke tracks, and the karaoke components of many DJ apps seem to be improving constantly. However, karaoke-specific programs typically handle a wider range of formats and offer many useful features for hosting karaoke as well as just playing the tracks. (See sidebar for a few pro options.)

The fun of karaoke—getting together with friends to laugh and sing (in tune or not)—continues to be a draw for many venues and a key service offering for many mobile entertainers. These days, I offer

karaoke as part of my shows and no longer as an upsell. I also have customers requesting just karaoke instead of the normal dance music.

Don't forget to tune in, next issue, when I will take a closer look at using karaoke software. **MB**

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Peavey Brings Power & More

PEAVEY'S NEW PVX SERIES INTEGRATES POWERED AND PASSIVE SPEAKERS

By DJ Evanz

The Peavey PVX Series is an outstanding series offered by Peavey. The ones with an additional small "p" in their model numbers are active; but they're more like powered with a capital "P." I recently used the 800-watt peak powered 12" speakers (PVXp 12) along with the PVXp 15" sub-woofer and was very satisfied with the performance this system delivered.

The PVXp 12" is a very

lightweight speaker. The unique feature on this speaker is that it has 3 handles. One on each side and one on the top giving you flexibility in how you carry and mount the speaker. I could lift this speaker with one hand and didn't struggle at all to load it in my vehicle. It was comfortable in my hands.

With its rugged polypropylene case, it projects a clean and professional look for any event. The black powder-coated steel grille provides great driver protection and a clean, professional appearance as well.

On the back panel, the PVXp 12 offers an XLR input and XLR thru output along with a 1/4" input. One thing I especially like is that there is a cooling fan in the back to keep the back of the speaker nice and cool. With that being said the fan that is mounted in on the back is very quiet; couldn't hear it when there was no sound being played.

Unique to the speaker are expansion modules that can be added. At this time the three modules are a 9-band graphic EQ, a 3-band parametric EQ, and a 3-channel mixer. Each of these modules expands the speakers abilities. The 3-channel mixer would make this a great quick and easy setup system for ceremonies.

If you are interested in just these speakers themselves, these speakers would be great for graduation parties, ceremonies, and cocktail parties. They keep a good high while the low isn't to low but sets off enough bass to not distort the sound whatsoever. Clean, crisp, and sharp is what you get from



these speakers.

I used this entire system at a hookah lounge which had about 250 18 year old kids talking loud and wanting the music loud. The PVXp 12s, with the additional 15" sub, provided a perfect solution for this type of gig. I had one 12" pole mounted on the sub while the other 12" was about 50 feet away,



across the room. The sound quality of this system within this 2000-square-foot area was just absolutely phenomenal. The previous week at the same location, I brought two 15" speakers but they didn't compare to the PVX system. Normally I use two 15" speakers without a sub, because I feel a sub is to much a hassle for me, but I began to change my mind once I was introduced to the PVXp 15" sub.

First things first, you hear

pros and cons about having to bring a sub to your gigs and you moan and groan about how much of a pain it is to lug around. Well those days can be kissed good bye, because the PVXp 15" sub is more compact then you think. The specs on the sub says it weights 88 pounds and some change. But don't let that fool you: I was able to pick this beast up by myself and haul it up and down stairs and in and out my SUV. The narrow body of this sub-woofer really helps for loading and unloading efficiently. Adding to the portability of the sub are solid caster wheels. They are big enough to roll over most types of flooring and very smooth. Once the sub is wheeled into place you just flip it 90 degrees and the wheels are hidden on the back of the sub. The casters are also lockable to avoid unwanted rolling.

The sub has two solid steel handles on each side, which are recessed to stay out of the way. The exterior is made of a durable and very professional looking



poly material and the design of the front is very stylish. The grill sits back slightly, as the cabinet surrounds the front on each corner, giving it a very clean look. The box feels solid because of dado and rabbet construction, plus internal braces making the cabinet strong yet lightweight. Of course the top is a pole mount so that if you want to stay away from the traditional speaker tripods you can do that as well.

The sub has a 15" woofer and 3" coil and pushes 800 watts of peak available power with DDT™ compression. The back panel has the standard XLR / 1/4" combo jack, forced air cooling and an internal line level low pass/high pass crossover network. There is also an expansion slot on the back that will increase the functionality of the enclosure just like the satellite speakers. Two high-pass XLR outputs, one full-range thru XLR output, and a polarity reversal switch finish off the rest of the controls on the back.

Peavey's exclusive Kosmos® C bass enhancer for extra bass punch from very low frequency program material is incorporated for maximum versatility. This feature really allows you to define the type of bass you want. But of course, under the "too much of a good thing" heading, you have to be careful not go too high, or you start getting distortion.

The new Peavey PVX series is a versatile and portable system that is highly configurable for many different applications. And finally, the price point on the system is also outstanding. The PVXp Sub is available on the street for \$599.99. The PVXp 12's are \$349.99 and the PVXp 15's are only \$50 more. Each model also has a non-powered counterpart. **MB**

www.peavey.com

Flexing Muscle

PEAVEY TRIFLEX II IS ATHLETICALLY COMPACT AND POWERFUL

By Michael Buonaccorso, Jr.

The Triflex II by Peavey is a three-piece self-contained sound system, designed with portability in mind. It works great for DJ gigs, but is versatile enough to be able to be used for a variety of different sound enforcement duties. The Triflex II packs 1000 watts of crisp, clear sound into the self-powered system and the included subwoofer ensures strong, clear lows.

When I pulled the Triflex II out the box, I was pleased to discover that Peavey includes everything necessary to get up and running. The system comes with a 500W peak power subwoofer, two 2-way satellite speakers, and all the necessary cables to connect everything together.

Setup is extremely easy, and can be accomplished in under five minutes. Simply hook the two included twist-lock connection cables from the back of the subwoofer to each of the satellite speakers. Then plug in the subwoofer to power. Hook it up to your rig and you're ready to roll. Speaker stands aren't included, but the included protective cover has a storage pouch for your own stands.

The subwoofer is the powered portion of this system. The inputs and outputs, as well as all the operating controls are found on the subwoofer itself. These controls include a system level, subwoofer level control, ground lift switch and the power switch. There are left and right combo XLR / 1/4" inputs on the unit as well. It was also nice to see the addition of L/R RCA inputs. RCA inputs come in handy because they make it easy to hook up a phone or computer

directly to the system in a pinch. If one desires to use this system as simply a PA, a mixer is required. It would be a welcome addition to future updates of this system to include a microphone-level input right on the system, as all available inputs are line-level.

Instead of the typical XLR cables commonly used with DJ systems, the Peavey system uses four-pin twist-lock connectors. Peavey includes two adequately long (15 foot) cables in the box. Since twist-lock connectors are less common in the mobile DJ arena, the prospective buyer may want to consider budgeting for the purchase of additional twist-lock connectors for backup or if additional length is needed.

This Peavey system definitely packs a punch. The powered subwoofer is rated at 500 watts max, with a RMS rating of 250 watts. A generously loud 15-inch woofer insures that the lows announce themselves clearly. The subwoofer weighs a hefty 98 lbs, but large, high quality casters come mounted on the box, making transportation easy.

The satellite speakers each include a 10" woofer, and a 1.4" titanium driver for the highs. The satellites are rated at 250 watts max, and 125 watts RMS.

The satellites stack on top of the subwoofer for compact transportation. The dimen-

sions of the system when in transport are 43" x 20" x 24". This makes the Peavey system ideal for transport in a van or box truck. I was able to fit this system in an SUV, but not in the stackable configuration—each piece of the system had to be loaded separately. Each speaker weighs 24 lbs.

This Peavey Triflex II is versatile and powerful, and we think it will find its biggest use as a PA



or band sound reinforcement, rather than a primary setup for a DJ. But, in my opinion, DJs shouldn't shy away, as I believe that it is one of the best compact systems for this purpose that money can buy. Plus, it's perfect for "extra sound" situations like an outdoor wedding ceremony. And from the business side of things, you can always make extra income as a sound rental company for outdoor carnivals, church events, etc. And that's where the Triflex II really fits the bill. **MB**

www.peavey.com

I used to make a joke on the Mobile Beat forums (start. mobilebeat.com) that I was anxiously awaiting for the "George Jetson DJ System." You know:

You walk into a room, set the briefcase on the table, push the button and a DJ system automatically opens up. Poof! You are ready to spin.

Well I am happy to say that we are actually one step closer to this reality with Algoriddim's djay 2. For those unfamiliar with the program, djay is an all-in one-resolution for Macs and iOS devices. I use the program on an iPad 3 with 64 GB, and as of this writing now have 5000 songs already loaded. (My goal is about 10,000.) I also have the Numark iDJ Pro controller, which is the perfect complement to the program. So let's dig into what is new in djay 2.

SAME STYLING, NEW POWER UNDER THE HOOD

At first glance it looks the same as the original djay, but you will quickly see, as you explore the new buttons, that a world of new possibilities opens up. For example, there's the new waveform button. This will switch from the classic turntable view to reveal the colorful waveforms and a few options. The colors are arranged by like sounds, giving you precise visual cues. Colors also represent different drum parts, such as bass, snare or high-hat. There is a slip mode which allows you to scratch without missing a beat. The new beat grid allows you to visually see the beat and makes syncing or beat mixing very easy. A temporary pitch bender is available to bend the beat to sync the songs up, along with a key lock feature that will change the speed but not the key of the song.

The traditional djay layout features two virtual turntables with pitch bend sliders, a play button, and the 1200-style on/off button that will slowly start or stop a song. This screen also has waveforms at the top, which will zoom in as you scratch either turntable. The music library is accessed by tapping on a musical note with a plus sign. Cue points, app settings, auto-mixing, faders and access to the sampler make up the rest of the screen. And Algoriddim has gone the extra mile and made it not just possible, but a real joy to turn the screen to portrait mode. Instead of just superfi-

djay 2 Pumps Up iPad DJing

By Mark Evans

cial adjustments (or worse yet, no portrait mode!) djay changes the layout to a single turntable with larger buttons. Perfect for those who want "two [turntables] iPads and a microphone."

Another very cool new feature is the sampler section. There are 12 assign-

able pads which include some drums and standard DJ samples such as siren and foghorn but you can easily add your own. Click on the edit button to add your own or change around the sample packs. Each button also has an edit button to change the layout to your personal liking.

MUSIC MANAGEMENT

The new music library has some fantastic features. New to this version is my favorite feature: the queue. This allows you to add songs on the fly to the playlist queue which also works in the automix mode. When you swipe a song to the right, it loads it into the cue and swiping to the left takes it out of the queue. Pressing and holding a song reveals options for pre-viewing, adding to queue or loading the song into a player. Editing in the queue allows you to move a song up or down in the playlist, to delete a song or clear the entire playlist. Considering how easy it is to clear the list, one feature I would suggest for the future is a popup letting you know you are about to clear the list. While in the list mode you have the option to switch from black lettering on white to white lettering on black or "club mode." This also works well for outdoor events.

I have now used the program with the Numark controller at four shows and find this an amazingly compact and easy-to-set-up system. With the iPad already plugged in, the unit turns on instantly and is charged by the iDJ Pro. Plug in the speakers, mic headphone and you are ready to go in about 5 minutes.

Although you can use this program for just a out any event, I am going to use it as a back-up and for unique events such as car shows or fashion shows that call for specific play lists. I also bought 1/8"-to-dual XLR cables so that if my main board goes down, I can still have a complete music system with full mixing capabilities ready to go on a moment's notice. **MB**

www.algoriddim.com



Going with (the) Flow

LATEST FROM MIXED IN KEY IS DESIGNED TO HELP YOU MIX BETTER

By Marc Andrews

Being a mobile DJ who has never gotten into beat mixing, I have, nonetheless, always been interested in making my music "flow" together more smoothly. The possibility of accomplishing this more easily is what interested me most about a new app from Mixed in Key. The company has released the first version of a program called, simply, Flow. It promised to help a non-beat-mixer like me actually remix live, instead of just playing remixes created by others.

IMPORT AND ANALYZE

Upon installing the software, the first step is to import your music, if you use iTunes like I do on my desktop machine, it's very easy, as it will just grab playlists from iTunes. Alternatively, you just drag and drop the tracks onto the screen when you are in Flow's "Preparation" mode. From there it will crank away, analyzing each track that you import. The 400 songs I loaded took about 10 minutes.

Just what is this "analyzing," you may ask? What it's doing is pulling the tempo and pitch of each part of the song and separating it into segments that you can then use in your mix when you get over to the Play portion of the software. You can go with automatic settings for each song, then go back and tweak the settings, pitches, etc. I chose to let it go with what the algorithm extracted from the files, since I'm not a beat mixer.

PLAY-TIME

Now we come to Play mode. And this is where it gets fun. Adding a couple of tracks to mix in the two decks is easy with basic drag and drop like in most DJ apps, but then it additionally shows the key of each segment of the song and the energy level of it. On most songs, it will cut it up into 8 to 10 or more segments.

This now allows you to work within the song and between songs to make the moves and make you sound like a real live remixer. With my limited skill set I found it easy to get around and bounce between segments of the songs.

For me, using the default settings worked great. It doesn't just pop to the next segment right away—it's smarter than you. It will wait until after you have hit Play, until the right moment, for example, waiting for the end of a four-beat bar or whatever it thinks is best for the tracks you have loaded. Several times I had to go back and look at the tracks to make sure I was really doing what I thought I was doing, but yes it WAS smarter than me and made me look good.

While I didn't get into using a controller with Flow, it supports MIDI mapping and should have many pre-made controller maps available soon.

For those who want to capture their mixes for posterity or for a house party they can't be at physically, there is also a record feature.

With a smooth, uncluttered interface and powerful mixing



capabilities, Flow from Mixed In Key is a deal at only \$58! I look forward to updated versions that might include more decks and other features, although I'm not sure what else I would want. While there isn't a trial version, for the price, any mix jock or wannabe mix jock who isn't tied to their current software should give it a shot. **MB**

<http://flowdjsoftware.com>

New Stars from Studiomaster

STARLIGHT 15ML ACTIVE, S3-15 PASSIVE AND SX2 35 AMP

By Ryan Burger

The DJ industry is one of the strongest parts of the overall MI (Music Instrument) industry and because of that, more companies are wanting to get into the DJ arena. Studiomaster, a company well known in the UK for high-quality sound reinforcement products, understands this. After they sought out Mobile Beat at the NAMM show, we ended up with several new products for the DJ market, which will be debuted over the next six months. The first two are their S3 and Starlite series of speakers.



STARLIGHT 15ML

The 15" two-way, active, 250W Starlight 15ML speakers went to an elementary school dance where we were entertaining for each grade, one at a time for 35-45 minutes, and they served us well. We were set up in a full-sized middle school gym with an average of 100 students and teachers. While these aren't massively powerful speakers designed for a large high school dance, they are well suited to the average school dance or wedding reception.

The Starlight speaker system has two unique features not found in other powered speaker systems. Both appear to be geared at the sound reinforcement/band market, but can still be very useful for the professional mobile DJ. The first one is a side-fill 50W powered monitor speaker mounted on the inside of each of the mirrored image speakers. The monitor has its own level control on the rear mixer. This allows it to serve as a monitor speaker (using the same feed as the main input) when the artist is not using a separate monitoring system. There is also a separate input for the monitor feed to accommodate an external separated signal.

The second feature, which is also integrated into that back panel, is control for the lighting system. Yes, I said lighting system. On the inside of each speaker next to the side fill woofer

is a recessed slot with six tri-colored LEDs that are controlled via the built-in lighting controller. It has basic features such as static colors, sound activation, and brightness and speed. I found this extra feature handy when my other lighting went "offline" during one portion of the event. While the lighting is not directed at the audience but more at the DJ stand, it was still very handy to have, to set the mood of the night.

S3-15 PASSIVE SPEAKERS WITH SX2 35 AMPLIFIER

In a DJ speaker world dominated by active (powered speakers), I welcome a new release in passive speakers, the S3-15 15" two-way system, which was sent with a Studiomaster SX2 35 amp. The latter is a 2U traditional class AB/Class H hybrid high-efficiency amp that weighs just under 30 pounds and puts out 580W RMS at 8 ohms.

This amp was well paired with the S3-15 speakers, which are rated for 450 watts continuous and 1800 watts peak.

We used these at the Grimes Easter Extravaganza for primary sound for the Easter Egg Hunt—an outdoor event. Previously I have used a single set of 12"-15" 1000W powered speakers (from various manufacturers) at this event. These passive S3 speakers from Studiomaster served us very well, with sound covering the entire crowd effectively. While it's primarily used for announcements, we do play music as the crowd builds and when the kids are unleashed to find the eggs. (This year it took 57 seconds for the kids to pick up the over 10,000 eggs that organizers had spent hours assembling and laying out!) The crowd numbered over 1,200 people and the sound carried very well, especially for being outdoors.

Afterwards, a representative of the local chamber of commerce and economic development commission—our client—told us that they were very happy with the sound, and were glad everyone could hear it well.

Look for more StudioMaster products in future issues of Mobile Beat, online at MobileBeat.Com and at MBLV19. **MB**

us.studiomaster.com



Clever Combo

STUDIOMASTER FUSION+ CONSOLE

By Ryan Burger

Although at first glance, the Studiomaster Fusion+ Entertainment Console looks pretty much like a standard DJ mixer, the second glance reveals a unique device, perfect for karaoke or other applications where vocals are a priority.

My first impression when picking it up was "Wow, this is one strong piece of hardware"—the solidly built piece weighs in at 13 pounds. Appropriately, it's also packed full of useful features.

The Fusion+ is essentially a hybrid of DJ mixer, mini PA mixer and video switcher. The four-channel DJ section is found on the right side, with a replaceable 45mm VCA crossfader. A basic A-B video routing switch is provided, making for easy multiple CD+G player use.

Three mic/line channels are on the left, each with a top-panel combo XLR / 1/4" input—like you'd find on a PA mixer and not a typical DJ mixer. Clearly intended to help DJs/KJs provide a top-notch vocal experience, each channel also features a sweepable mid, along with high and low EQ controls. And a cleverly configured DSP section lets the user augment vocals with some basic reverb or delay, simply by pressing a button for each effect. A full-sized fader controls the amount of effect applied.

The other karaoke-centric feature of note takes the form of MPX switches on two of the four input channels, to facilitate use of multiplex CDs that allow vocal removal.

So, what we have in the Studiomaster Fusion+ is a simple, affordable piece of gear



that enables a complete karaoke experience straight out of the box, or provides a built-in, "real" PA for other vocal applications, such as wedding ceremony sound. An ingenious combination of features worth a serious look for DJs and KJs alike. **MB**

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Start Small, Start Solid

Dear Dave,

I have no debt except for my house, and I have eight months of expenses in my emergency fund. I'd like to slowly start an online business while working my regular job, but even though I'm in pretty good financial shape, I don't have much money left at the end of the month. How can I start my business without borrowing the money?

— Kayley

Dear Kayley,

It's simple. You start and run your business with cash. That should be a guideline for every entrepreneur. You'd be surprised how much cash will pile up over time, even if you save just a little bit each month.

Plus, you may have more money on hand than you think to get your idea started. Right now, you're a little heavy on your emergency fund. I recommend

ways, and it doesn't take a lot of money. So, I love your wisdom in wanting to start slowly online while keeping your full-time job.

My advice would be to take about two months of expenses out of your emergency fund and move it to a little business account. Then watch your budget and think carefully about your spending. You're already a person who's in control of her money, so I think you'll do a good job growing this business.

Remember: no debt, use cash and grow slowly. There's no shame in any of these things. The best, most successful businesses don't outrun their money and other resources!

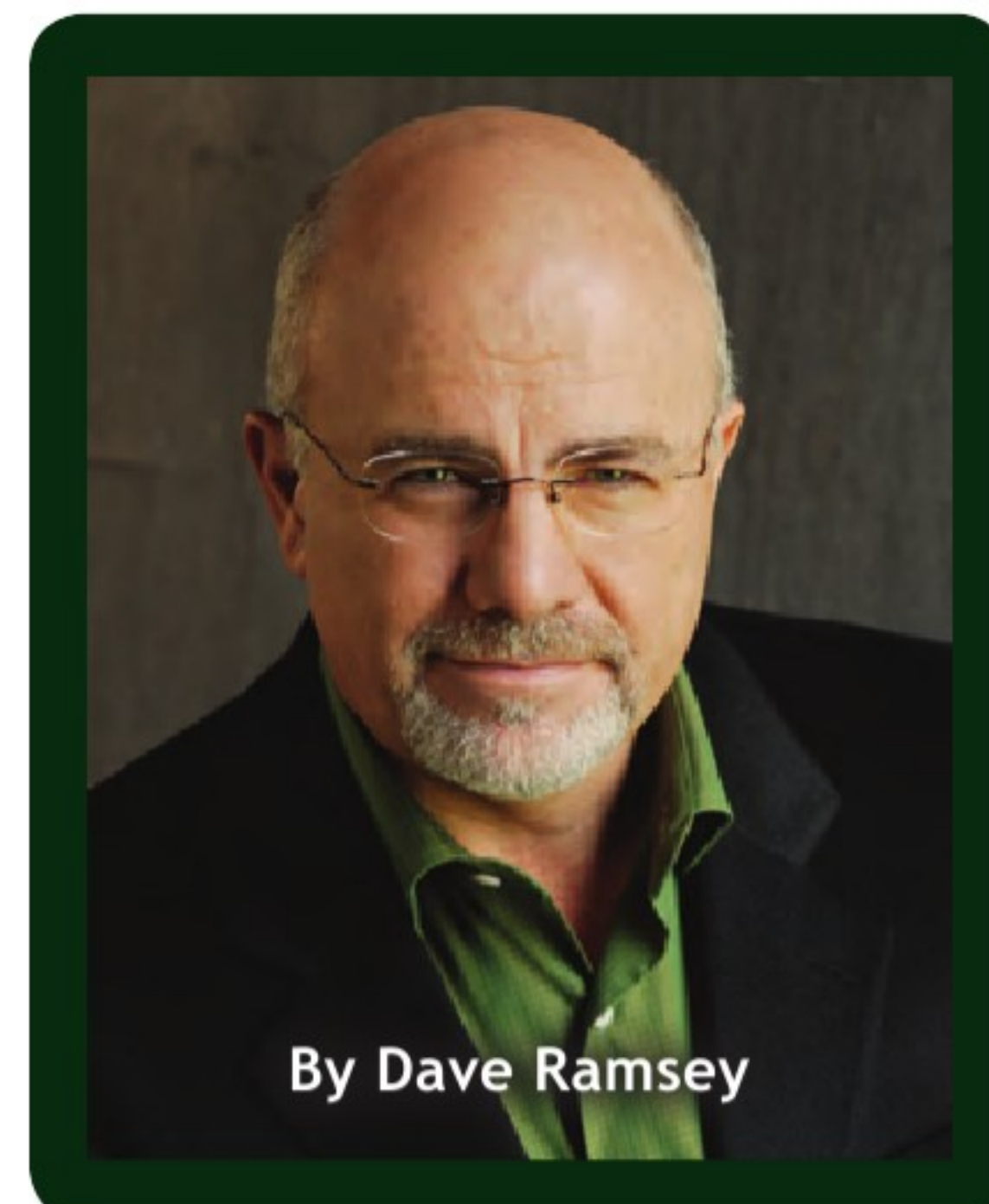
— Dave

Biz Emergency Fund?

Dear Dave,

How do you set up an emergency fund for a small business?

— Eric



By Dave Ramsey

large account. Of course, you can keep them in a simple business account. That's not a big deal. But in terms of the amount of retained earnings, I wouldn't be in panic mode if I didn't have three to six months of expenses like with an emergency fund in personal finance. That could be a lot of cash, but then you'd be acting as your own credit line too.

That's how I would do it, Eric. Open an account, call it retained earnings and let that one big chunk of liquidity (that big

Mobile Beat Notes

If you're reading this magazine, you are most likely established business. If not, Dave's advice to start small (ie. without debt,) may be difficult to envision, but anyone who has been through rough time in business, while also having large debts hanging over them, can attest to the heavy duty stress this can add to life.

Better to leave debt off the long list of challenges every business encounters.

Dave also covers not going into debt when there are minor downturns in business or, as DJs typically experience, seasonal dips in income.

For example, school dance-focused DJ companies need to plan for paying their bills during the off-season. Sure, some

deposits come in during the summer months, but the primary income doesn't come in until September.

Ongoing debt is standard procedure these days, but Dave is saying you should resist the temptation to rely on what the banks call a "line of credit"—instead, he suggests is that you take out a line of credit...in the bank of YOU.

people have three to six months of expenses set aside for emergencies. You could back your emergency fund down to five or six months of expenses and move the extra over to an account designated to getting your business off the ground. After that, you grow it a little bit each month until you have enough to open your doors.

The big thing, Kayley, is don't be afraid to start small. Some of the best and most successful companies in this country started as cottage industries or micro-businesses. I started my company on a card table in my living room, and there's nothing wrong with that kind of beginning. It's easier and safer in a lot of

Dear Eric,

In business, we would name it a little bit differently. Instead of an emergency fund, we'd call it "retained earnings," but it's still the same thing. Retained earnings serve several purposes. They could act as an emergency fund, or they could be used to expand the business and launch a new product line. You could also use retained earnings to take advantage of opportunities in the marketplace. This means you could buy out a competitor or buy up additional inventory at a great price.

All businesses have cash needs to stay open and keep moving forward. Your retained earnings could easily be a pretty

pile of cash) serve several of your business needs—including the need to stay out of debt!

—Dave

MB

*Dave Ramsey is America's trusted voice on money and business. He's authored five New York Times best-selling books including **EntreLeadership: 20 Years of Practical Business Wisdom from the Trenches**. The **Dave Ramsey Show** is heard by more than 8 million listeners each week on more than 500 radio stations. Find Dave on the web at www.daveramsey.com.*

The Funnest Working Vacation You'll Ever Have

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Formerly known as: The DJ Cruise

Travelling on one of Carnival's newer ships, the CARNIVAL DREAM, we leave from NEW ORLEANS and visit COZUMEL as well as 2 new ports: MAHOGANY BAY and BELIZE. Mahogany Bay has the 2nd largest coral reef in the world (2nd only behind Australia's Great Barrier Reef). These 3 ports have some of the world's best diving opportunities.

VOODOO FESTIVAL IN NEW ORLEANS

And consider flying into New Orleans early to experience the Voodoo Festival from October 30-November 2. (We have the hotel rooms on reserve). The Voodoo Experience in The Big Easy ... on Halloween.

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Thu	11/6/14 Belize	8:00 AM	5:00 PM
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Rising Above the Noise

(Part 2)

HIGH-IMPACT PROMOTIONAL MESSAGES: THE ELEVATOR PITCH

By John Stiernberg

In the last issue, we talked about how clients make buying decisions, and suggested proven ways to reach out to prospects. Sure, face-to-face is best for selling, but you need to get inquiries in order to screen out the nonviable prospects and screen in the viable ones—then schedule phone calls or meetings from there. Many mobile entertainers have good websites and a complementary presence on Facebook or LinkedIn. But is your messaging on target? Do you make it easy for prospects to understand what you do and why they should hire you? How do they get in touch with you? What do they (and you) do next? This article takes a closer look at optimizing your promotional messages and suggests three action tips for using promotion to drive sales.

PROMOTION 201 REVISITED

Remember the Elevator Pitch? This is the description of you and your company that allows you to provide accurate and inviting information to prospects in the

amount of time that it takes an elevator to move five or six floors. That's about ten seconds. You don't have much time. The concept translates to your website and social media presence too. You don't have much time to make a good first impression.

Let's be clear. The Elevator Pitch has one purpose: to get the prospect to ask for more information. It is not intended to be the full story about your greatness. It won't get the prospect to hire you on the spot, but it should invite them to either ask a question (if you are there in person)



or click through to the next page online. It's called "engagement."

Here's a bad elevator pitch:

"Well, you gotta understand. I wear many hats. I'm a DJ, booking agent, sound engineer, and music curator. I've been around a long time, so I know what audiences like and don't like in their music. And of course we're cheap so anyone can afford us..."

Ouch! You lost them at "well you gotta understand." Here's a better alternative:

"My company is called Global DJ. We provide mobile entertainment services for weddings, private parties, and corporate events. We're different from many others in that we continually update our vast music library, and our state-of-the-art sound and lights are scalable to any size audience or budget."

If I'm even remotely in the market for mobile entertainment, you have my attention. Yes, I want to know more, but I haven't tuned you out (yet).

HELPING THE CLIENT TAKE THE NEXT STEP

Now that your prospect is momentarily engaged, what do you want him or her to do next? You need to capture some information from them in order to actually sell. This goes back to tried-and-true Promotion 201. Here are the three elements of an effective promotional message (whether web copy, brochure, or in-person pitch).

1. The Promise. This is a brief statement of what you do and why it is good for the client. This should go a little deeper than the Elevator Pitch.

2. The Offer. Give them more in return for their contact information. The win-win spirit is, "I'll do something good for you if you do something good for me."

3. The Call to Action. This is where you make it easy for the prospect to take the next step without feeling like they are over-committing too early.

Here's a sample:

"Global DJ is the leading mobile entertainment company in our region and we want to prove it to you. [Promise...] We are the best choice for weddings, anniversary parties, and business meetings from 25 to 500 attendees. [Offer...] In addition to our bio and references, we have developed the Global DJ Guide to Pleasing Your Guests. It's a planning tool to help assure that your event is a big success. [Call to Action...] To get your copy with no obligation, all we need is your contact information."

Who is going to say no to that? Answer: Only the people who are not really in the market to buy mobile entertainment services. You've effectively screened out the non-viable prospects without offending them.

CREATING HIGH IMPACT MESSAGES

Yes, it is simple, but you need to prepare. There's no worse turnoff than a fumbling, unrehearsed Elevator Pitch or endless rambling copy on a website. Here are three action tips for effective targeted promotion:

Action Tip 1. Create and/or update your Elevator Pitch.



John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com, or on LinkedIn and Facebook. Follow him at <http://twitter.com/JohnStiernberg>.

Make sure it rolls off the tongue, sounds natural, and can be used by your team as well as yourself.

Action Tip 2. Define your Offer. Make sure that you are able to provide immediate follow-up (like supplying the "guide" in the example above). Beware that if you offer something and cannot deliver instantly (like a download from your website), the prospect

will move on and never come back.

Action Tip 3. Do a test. Invite family, friends, or past clients to give you critical feedback on the Elevator Pitch and the Offer. Ask them to advise you on what would make it clearer, stronger, more compelling, and easier to respond to.

HERE'S THE POINT...

Promotion triggers the sales prospect qualification process. Since you can't make a sale without a prospect, it is vitally important that your promotional messages and offers are compelling and targeted to the kind of clients that you want to work with. Remember to complete the Action Tips in sequence: 1) Update your Elevator Pitch, 2) define your Offer, and 3) test the pitch on family, friends, and past clients before putting it out there.

Next issue we'll talk more about how to reposition your competitors without disparagement. In the meantime, best wishes for big success in 2014! **MB**

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4 Ways to Stand Out from the Herd and Book More Weddings

HOW TO BE OUTSTANDING IN YOUR FIELD

By Stephanie Padovani



One of the biggest frustrations wedding DJs have is dealing with price shoppers. “It’s so hard to stand out when all they do is email about price!” they complain. Yet when that critical moment comes and it’s time to reply to the email lead in your inbox, how do you respond? Too often it’s with a typical, boring email that looks just like all the other dozens of responses clogging up the bride’s inbox.

Is it any wonder she can’t tell you apart from the lower priced competition?

You need to differentiate yourself from the competition fast to have any hope of booking the wedding. Follow these strategies for starters.

#1: BECOME A PURPLE COW IN YOUR MARKET

Seth Godin coined the phrase “purple cow” to describe being so different from your competition that you stand out like a purple cow in a herd of brown bovines. In other words, be so strikingly different so it’s impossible to confuse you with the DJ nextdoor.

One of the easiest ways to do this is to have a specialty. DJ

Cassidy is one such “purple cow” in the entertainment community. He specializes in blending music, fashion and the nightlife for rappers, pop stars, business moguls, fashion icons and trendsetters.

But you don’t have to become a celebrity DJ to stand out, because most of your competitors are stuck in generic Boringville. You might specialize in a particular style of music, like disco hits from the 70s, or you might blend live and DJ

music into a unique wedding experience.

#2: PROJECT YOUR PERSONALITY AND BE YOURSELF

When a bride or groom is shopping for a DJ, she or he lands on dozens of websites that look nearly identical, all claiming to provide, “the perfect blend of music to express your personalities and keep your guests dancing all night long.” In other words, it’s all the same: boring and vanilla.

Broadcast your personality and style to set yourself apart from the competition.

DJs are known for their outgoing personalities. Come on, you know it’s true. Go with your own bad self! If you have a sense of humor, let it show.



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind Book More Brides, the #1 marketing resource for the wedding industry. Visit BookMoreBrides.com/priceshopper to learn "How to Position Yourself as a Valued Wedding Expert in Only Five Minutes."

Got a quirky side? Talk about your obsession with World of Warcraft. Or whatever.

Sure, being your authentic self is going to turn off a few couples who don't "get" you, but you immediately stand out, and the couples who will love working with you are drawn to you like a magnet.

#3: DELIVER STAND-OUT CUSTOMER SERVICE

You need to go way beyond a prompt response and a professional demeanor in order to stand out. That's the *minimum* couples expect.

Go the extra mile to wow your potential clients from the first contact.

For example, you might send a gift basket to the couples who book a meeting with you. Or perhaps you learn about the couple's musical tastes by scoping out their Facebook profiles and surprise them with a soundtrack of their favorite artists at the meeting.

The bottom line is that if you want to stand out, you have to stop playing it safe.

A simple way to wow them with customer service is a lightning-fast response. The average response time is 24 hours. Today's Generation Y couples are accustomed to the instant response of texting and Facebook messaging, and 24 hours seems like an eternity. Respond *within 60 minutes* to earn their respect and bump yourself to the top of the Must Hire list.

#4: MAKE YOUR RESPONSE DELIGHTFULLY DIFFERENT

Most DJs report that over 80% of their leads come in via email. Don't respond by sending a boring email that begins with "Congratulations on your engagement!"

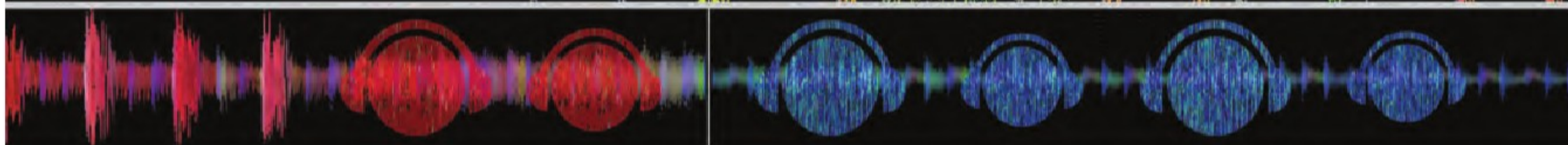
Let your personality show in your response. I like to use my quirky sense of humor whenever possible. For instance, I might joke about my husband's wicked case of Seasonal Affective Disorder this winter (not really a joke, by the way) or my cat puking in the corner.

Even better, send a video response.

When they get a friendly, welcoming video, you immediately stand out. Make a general video response to introduce yourself, welcome them and invite them to take action. The information is the same as what you'd put into your normal response, only better because it's VIDEO.

The bottom line is that if you want to stand out, you have to stop playing it safe. You must look different, act different and be different from the competition, which means taking some risks. But the reward will be the attention of couples, more high-quality leads and more booked weddings. **MB**

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Niche Venues

PART TWO OF TWO: BROADENING YOUR HORIZONS

By Jim Papa



In the previous issue I pointed out various niche venues that cater to senior citizens for you to consider. This time I am focusing on other niche venues that you may want to try. These venues are used every day by the general public. If you are looking to book more gigs, why not consider one or more of these niche venues?

CITY / TOWN PROGRAMS

Many cities and towns offer their constituents a spectrum of resources that cover all aspects of life. Entertainment is just one of them. All types of entertainers are hired for summer programs, town hall programs, block parties and neighborhood events. It is a challenge to get booked by a city or a town, especially if they have never seen or heard of you. You may have to try several times or in different ways to get their attention. You may be asked to audition, or do an event discounted or free of charge. The good news is once they see what you can do and decide to book you, there may be many other events you will be considered for. Not just small, intimate events but you may also be asked to perform in front of hundreds or thousands of people.

Most entertainers don't realize it, but cities and towns also hold internal events that the public may never be aware of. It is not uncommon to be booked for a retirement party, an installation dinner, a town meeting or a fundraiser. These gigs provide opportunities to get referrals from people involved with the event or even the general public.

FAMILY / RETIREMENT COMMUNITIES

These usually offer a clubhouse or large room that their residents use for family celebrations or community events. The availability of these rooms lends itself to events like holiday parties, private parties, weddings and more. When the weather is warm, barbecues, dances and family events may take place by the pool. Once

again DJs can find plenty of work if they do their homework. If a client has booked the room and then hires you directly, great! If you are trying to be the venue's go-to DJ it can be a bit more challenging. What makes these places difficult is that the decision-maker or person in charge of a particular event constantly changes. In addition, they usually need a committee's approval before any decision is made. This can take time and can be very frustrating. Events can also be canceled at the last minute due to weather conditions or a lack of interest. The best plan of attack for these communities is to book a gig for any type of event then try to get management to agree to use you as one of their in-house choices. If that is not a possibility, ask them if you can display your information for residents to consider. If you can do that successfully, some referrals will come in; and because you have an in, you will have less competition to worry about.

CHURCH GROUPS / HOUSES OF WORSHIP

These can offer great opportunities to increase your business. Just be sure to respect the traditions and culture of that particular house of worship and the sky is the limit. There will always be a need for music. Almost every type of DJ entertainment is possible at these community events. Generally their events are supported by the entire worshiping community. Years of tradition insure that you will find all age groups, family and friends participating. Referrals can come from all directions.

LIBRARIES

Many libraries offer entertainment to the general public. They book everything from poets, speakers, dance groups, to bands, singers, KJs, DJs and more. Libraries may contact you for a specific event that requires a DJ; or you can think out of the box and put together a show. Just like headline entertainers, in order to get their attention you need to be unique. Ask yourself, "If I offer this, will people come out to see me?" "Is it different than what they are offered now?" "Can I put together a show that people stay for and enjoy?" Don't



A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.

just offer music. Think it through, put together a game plan and sell them on your unique idea. Shows usually run about 90 minutes. Remember these are libraries not theaters. Consider a theme where you can incorporate some educational value like videos, handouts, stories or facts about a particular period of music, history or theme. Many libraries have good-sized rooms equipped with stages and sound proofing that lends itself to all

invite potential clients to stop by and see them in action. So many of us are busy with private parties at locations that are off limits to visitors. This makes libraries a great place to showcase your talent. You never know who will be in the audience and referrals can come from anyone, anytime.

In addition to restaurants, theaters, catering halls, clubs and other traditional places that showcase entertainment, these out



types of music and fun. Libraries don't pay a lot if you are new to them but it is a place to showcase your talent to the public and get paid at the same time. It's also a great outlet to try new things.

Every entertainer should have a venue where they could

of the way venues are there are for the general public to enjoy. Why not take advantage of them? They all are great places to earn extra income while giving back to part of society that craves but may not be able afford or access entertainment on a regular basis. Good luck considering and booking your next niche venue. **MB**

A woman with dark hair is shown in profile, singing into a black microphone. Her mouth is open, and her eyes are looking upwards. The background is dark with blue and white light streaks emanating from the microphone. The text 'TRICERASOFT' is in the top left, 'PLAYLOADSING' is in the top right, and 'KARAOKE DOWNLOADS.CA' is at the bottom.

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The Power of Paying Attention

USE IT TO WIN!

By Jeffrey H. Gitomer

Since my earliest days of personal development study, my mantra has always been "Stay a student." And I attached an affirmation—a strategy—to that the mantra: "Learn something new every day."

That strategy has worked and manifested itself in the past 22 years of my writing career. I won't bore you with the numbers of books and columns I've written, but I will tell you that my entire body of work is based on my personal observations and experiences.

- I write about what I know to be true.
- I write about things I have done myself.
- I write about personal lessons.
- I write about philosophies I have garnered by reading and observing.
- I write about strategies I have learned and developed by doing.
- I write about what I have learned, and I predominantly learn by reading, thinking, observing, and through my personal experiences.

My mantra of "Stay a student" and my affirmation of "Learn something new every day" have been enhanced by my "power of observation." More easily defined, I *pay attention* to everything and everyone.

I consider my ability to observe and create ideas as a result, to be my single most important asset besides my attitude. As St. Francis of Assisi said way back in 1100, "I seek first to understand, then be understood."

Many people erroneously believe that quote is one of the "seven habits" from Stephen Covey. He "borrowed it" from St. Francis without ever acknowledging it. Not good.

There are very few brand-new ideas. When I get one, if it's an offshoot of someone else, the first thing I do is acknowledge my source. Makes me feel better, and makes my source a resource, not a copyright infringement.

My power of observation has also paid MAJOR DIVIDENDS in sales, selling, and sales calls—especially face-to-face sales calls. Using it on the sales call has often led to the right question, the right dialogue, uncovering my prospects buying motives, and big sales.

I attribute much of my ability to observe to the fact that I walk in the sales call ultra-prepared, and don't have to worry about what I'm going to ask for or what I'm going to say. Rather, I can focus on what's going on around me. I'm observing my prospect, his office, his desk, his way of dressing, his language,

I find most people to be somewhere between wrapped up in their own world and oblivious.

and everything about him that my relaxed state allows me to look at and learn.

How do you learn? How strong is your power of paying attention? How strong is your power of observation? I find most people to be somewhere between wrapped up in their own world and oblivious. When I see that, I actually smile, because I know how much my own power of paying attention and observation keeps me ahead of everyone else.

Okay, so HOW do you observe, HOW do you pay attention, and HOW do you learn?

My best mentor (besides my dad) was the late, great, Earl Pertney. His mantra was, "Antennas Up—at ALL times." He never missed a trick.

HERE'S THE SECRET: It's not just observing or paying attention. You must "combine" your abilities as you see things to get the maximum understanding:

- Combine observing and thinking.
- Combine observing and understanding.
- Combine observing and asking questions.
- Combine observing and coming to some conclusion, idea, or "aha!"
- Combine observing and comparing to what you already know to be true.
- Combine observing with being open, positive, and eager to learn.

I refer to it as self-collaboration. For example, you see something and relate it to past experience or past lessons. Or maybe you relate it to something your parents taught you, or that you learned on a previous job, or learned in school, or learned from your spouse, or learned from your kids, or learned from your best friends, or learned from a customer, or learned from a co-worker, or learned from a professor, or learned from a mentor.

Get it? It's what you see—compared or combined with what you already know.

Paying attention and observing costs me zero, but it's worth a fortune. It can be your fortune, too.

Paying attention and observing has given me the biggest opportunity for new knowledge and new information. It can be YOUR biggest opportunity, too, if you decide to harness the asset you already possess. **MB**




Jeffrey Gitomer is the author of twelve best-selling books, including *The Sales Bible* and *The Little Red Book of Selling*. His bestselling *21.5 Unbreakable Laws of Selling* is now available as a book and an online course at www.gitomervt.com. For public event dates and information about training and seminars visit www.gitomer.com or email Jeffrey personally at salesman@gitomer.com.

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A VALUABLE LESSON FROM THE STOCK MARKET

By Jason Weldon

Running a business is just like the stock market. Every day people invest in new stocks or sell ones they already own and they ultimately end up with more money, less money or the same amount they started with. The stock market can be quite a brutal place to play in, as many of us know. And while it is a vehicle that can be used for diversification of your investments, you still are not in control of your money. Ultimately, someone else is running the company that you just bought stock in.

For me, investing in myself is the first and best option for my money. And if that is going to be the case, I like to look at my company as if I was consistently buying and selling stock. This requires a few rules and a lot of discipline.

One of the rules I always follow in the stock market is this: I need to identify what I want to buy, then I need to know when to sell it (if I choose to) and then I need to know what I am going to do with the funds when I sell it. I think this is a tool, among many others, that can help you grow your business.

Let's look at something our company just went through as an example. We were looking at moving into offering a photobooth. But we really didn't know much about it and didn't know if it was something we wanted to get into. But we identified it as an opportunity, and we reviewed all our options, just like we would for a stock. What would our ROI be? What would our B/E point be? What does the future look like for continued bookings? Is there a customer base for the service? All these questions would show us what booth to buy, or if we even wanted to pursue the opportunity.

Once we had what we thought was the right information, we were able to pull the trigger.

But we also had to weigh out other options as well. We obviously had set aside money for this purchase. But what if another option, say something like new lighting, hiring another sales person or a different marketing plan, would have been a better decision and be a better investment? The same research had to be done on all the options that we were looking to do before we made that final decision.

This is pretty much what any investor of any stock would do as well. It all seems obvious. However, the next two steps are the ones that people DON'T practice that can get them all sidetracked.

When we first start to offer a new service, or buy a new stock, we always have high hopes. But what happens when it doesn't work out? What happens if it makes a ton of money? Or what happens when the money it makes isn't worth the time invested? Or what happens when it loses money?! Well, this is when you have to decide to make a decision. Very few of us actually make a decision. We just keep holding on to something hoping that it might bounce back, or don't realize it is draining our time or. We just kind of get lost and do nothing.

If it is making money, then great. Let it keep making money. You could even buy more of that product so you could service more clients, but be prepared that one day it won't and you have to know when to stop doing it (or sell it off as you would a stock). That day may be 20 years from now! But you still need to be aware. If it is losing money, you have to know when to dump it after a certain period of time. But when you sell it off or stop doing it, what are you going to get into next that will be your next money maker.

Before we went ahead and purchased our photobooth, we had been contracting a third party company to do it for us. This was our way of testing the waters and making sure it was something that was going to work. Well, it worked. And we pulled the trigger on getting our own booth. And we

in revenue-wise and when we would most likely need to purchase another one. We don't anticipate selling this stock for a quite a while.

Everything you do in your business can be done in this cycle. From marketing plans to hiring people to offering a new service. You need to be able to identify the best options. Choose the option that fits you the best. Then watch it. See what happens and make adjustments. Ultimately, either keep the new option or getting rid of it. And then find the next option and repeat the cycle.

We especially do this with a lot of our marketing campaigns. We realize we can't use every single marketing tactic that exists. We can only put our time and energy into a few that we think are going to work. Some do and some don't. If it doesn't, you have to fight the natural tendency to keep trying to make it work.

For instance, let me show you what I mean about something that doesn't work for us: schools. We devoted one person to acquiring more schools for us. We spent months and months putting together great marketing plans, calling, mailing and emailing all the schools in our area. To our disappointment, the effort being put in just wasn't worth the results we were getting. We needed to stop focusing on schools and put those efforts into something else. Well, that something else is going to be the photobooth; and we have already seen a return on that investment of time and money that is going to be way greater than anything we saw from trying to get schools. In this sense, we sold the stock in schools, took the loss, but reinvested what we had left into something else and are going to realize a gain that is much friendlier to our bottom line.

Each month we review what we are doing from a marketing point of view. We give our campaigns a set amount of time. If they work, we keep them. If they don't, we move on. But the key is to make sure we fill that campaign with another campaign before we stop doing it. When you use this strategy, you will always be ready to move on to something that might work better! **MB**

put into play all the things I talked about above. We knew exactly how we were going to market it, how much it could potentially bring

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.





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